music ministry

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A JOURNAL FOR CHURCH AND CHURCH SCHOOL MUSICIANS

music ministry

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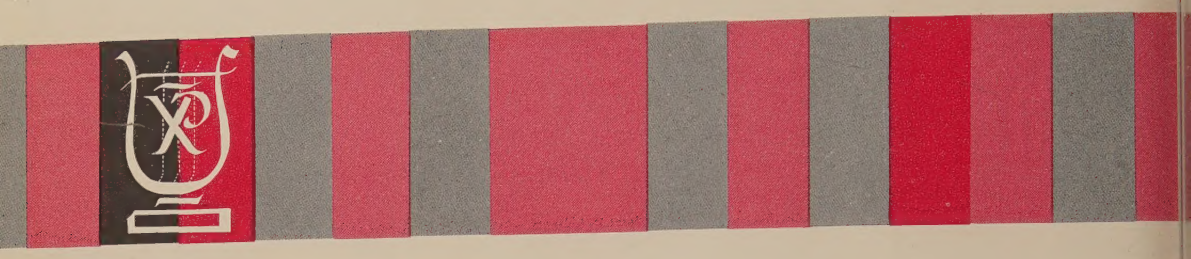

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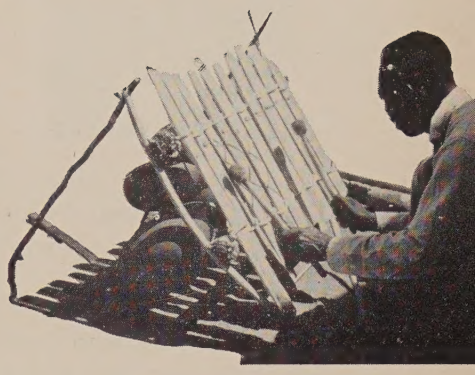
Voice of the African's Soul



by William R. Harvey

NOW and then we hear ministers exhorting their congregations to "Sing out." For the African this exhortation is as unnecessary as telling him he must breathe. At important events in his life and for nearly every emotion the African may express himself in song.

Let us visit the Methodist mission at Kapanga in southern Belgian Congo. Let us see how music and rhythm are natural expressions of what the Congolese feels in his heart.

The African pastor at the leper colony finishes preaching. He looks to his congregation of patients gathered in the grass-roofed church. "Who will surrender to Christ?" he asks. An old man in the rear of the church stirs. People turn their heads and catch their breath in surprise. A chief, who has resisted Christianity for years, slowly makes his way to the chancel rail. The church is quiet as the pastor kneels with him and prays. At the close of the service the chief leaves the church. As he steps outside, relatives, who have long awaited this day, run up to him. They dance around him, singing and clapping their hands. They sing, thanking God that their relative has at last *wezang kal kudi Yesu Kristu* (come to Jesus Christ).

Four women and a boy stand outside the doctor's home at the mission. One woman, younger than the rest, holds a baby. The whitewash on their faces signifies joy. The doctor comes to the door. They clap their hands and sing,

"Our daughter was dead,
You have brought her back to life.
We thank you.
We thank you."

The doctor had saved the girl's life when she could not have normal child-birth. When the relatives saw the girl alive with a baby boy, they felt the doctor had brought her from death to life! What else to do but thank him in song and dance?

Joyful occasions bring songs rushing forth from the lips of the African. A deputation team of school boys, "the soldiers of God," preach in villages that have no pastors. As they bounce along in the blue truck carrying them to distant villages, they sing hymns joyfully. Boys sitting around a low fire at night sing folk songs and hymns, unconsciously dividing into four-part harmony. A full moon over Musumba, the capital village of the tribe, calls for a dance! High-pitched drums with a hollow sound blend with deep-throated, throbbing drums as men and women dance in the moonlight.

Then one day from the hospital comes the death wail. An African, who waited too long before coming to the hospital, has died. As they carry his body back to Musumba in a blanket, his wife follows behind. Her face is wet with tears, but a moaning chant replaces sobs. That night at the funeral there is dancing accompanied

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Mr. Harvey, having served as a short-term missionary to the Belgian Congo, is now studying at Drew Seminary in preparation for his return to the Congo as a regular missionary.

by deep, booming drums. The dance continues all night until the first rays of dawn end the period of mourning. This is a non-Christian custom.

At a memorial service held in the church for a missionary who had died, seventh-grade boys sang "Just as I Am" in tribute. They were sorry he had died but their song was not one of despair. He was a Christian and was now with God. The song began with a boy beating a fast, faint rhythm on a tall bottle. Then a quartet softly chimed in with the first verse. A choir of boys increased the volume as a deep-throated drum, a high-pitched smaller drum, and a rattle joined in the flood of sound.

The choir and quartet swung into the chorus they had written for this hymn. At the height of the chorus one boy made a spine-chilling war-whoop, patting his lips Indian-style. Then the music died down and the quartet came in softly again with the low rumble of the drum and the faint tink-tink-tink of the bottle in the background. The drums beat faster and swelled in volume as the boys all joined in for the second time on the exciting chorus.

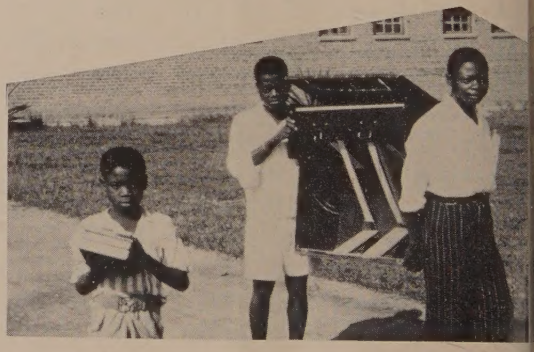
Purpose in getting a job done also moves the African to song. As the school children march to the gardens for agriculture class, the teachers lead them in gay songs. Another time for chanting is when a hippopotamus has been killed in the river. Fifty Africans line up away from the bank, pulling on the rope attached to the dead hippo in the water. One man shouts a fast stream of words ending in a high-pitched "Hey!" The men join in on "Hey!" and pull. Another stream of words; another "Hey!" and slowly they edge the two-ton hippo onto the bank. This chant is one of *purpose*; for as soon as the hippo is out of the water, it is cut up and the meat divided!

The drums calling people to church, nurses to work, and students to school have syncopated rhythms. The drummer stands in front of the drum beating on it with sticks tipped with crude rubber. If the drum is hanging with both sides exposed, a second person may beat on the opposite side with wooden clubs. Thus a clattering sound blends with the deeper, throbbing tones of the rubber-tipped sticks. In this way rhythmic music expresses the African's feeling of joy, sorrow, and purpose.

Pathos also comes forth in his song. Stand with me as a tall man with black pigtails all over his head comes up to us. In his hand he holds a *chisaj*, an instrument made of metal strips mounted on a small, hollow board. As he strums the *chisaj*, he sings in a melancholy mood of love and friendship. We thank him and he goes away, the tinkling of his *chisaj* fading in the distance.

Let us sit with a group of young African school teachers. One is telling a quaint fable. At certain places in the story he chants in a minor key, and we join in the refrain. From the depths of their souls the Africans sing out their feeling and emotion.

They sing too of their devotion to Jesus, their "Chief." Best-liked songs have simple



verses and a simple refrain. A good example is *"Wafanyini Mwant Yesu"* (Chief Jesus Died for Us).

"Chief Jesus died for us;
Chief Jesus died for us;
Chief Jesus died for us;
He died.

(*Continued on page 12*)

singing methodists of the CAGAYAN

by Doris Hess

A NEW ministry in the Philippines gives Methodists reason to sing, "It's a good thing to give thanks to the Lord."

A young missionary waited one day in the chapel of a church academy in Gattaran, Cagayan, Philippines. "Now how many will stay after school *just* to sing?" she thought as she heard the dismissal bells. Then with the shuffling of feet and loud voices, students began to pour into the auditorium. The final count was 185. All had come to learn to sing!

A few hours after the practice a new melody was heard throughout Gattaran. "It's a good thing to give thanks to the Lord," sang student after student in the homes and on the streets. Overnight the first few lines of the new song became a password. Even the ukuleles of young suitors picked up the tune and used it that evening.

Whether it's in the manner of this choir of 185 voices or a serious-minded workshop of deaconesses and pastors, the people in Methodist circles in the Cagayan Valley in Northern Philippines are singing today as never before. Through a conference-wide music program they combine their natural love for singing with basic instruction on learning how to worship through music. Choirs and congregations are learning sight singing and hymn dramatization. They are building up new files of dialect music and making music a vital part of daily living.

In 1906 pioneer workers brought the first hymns to the churches. Congregations still sing "Sweet Hour of Prayer" with two extra notes, just the way it was learned by the first converts and passed down to the second and third generations of Methodists. Slow, dragging music of past generations became almost traditional. Still the people loved to sing.

Today training is given to fit the needs of the group to whom the missionary of music is called to serve.[1] This group may be the choir of a local church. In the Philippines the choirs are usually young people who are attracted to the Protestant Church by the singing fellowship. These groups begin by learning a basic hymn or two and then go on to prepare their special anthems for the Sunday morning worship.

In other groups a regional workshop program may be needed, particularly if leaders of choirs are participating. Fine congregations in one area of the conference were invited to attend a regional training. Each church was asked to send "your four best singers." One deaconess showed up with seven people. She explained, "We have no 'best,' so I just brought seven people who want to learn to sing."

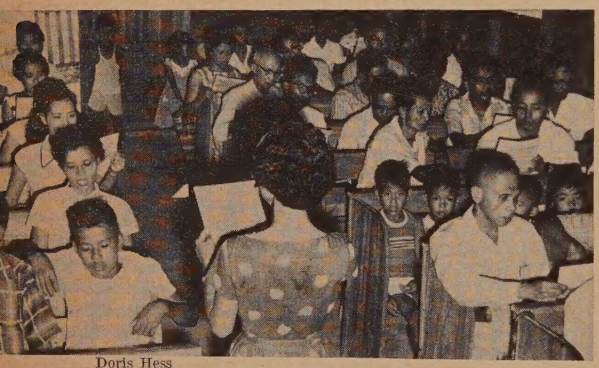
Miss Hess is assigned to the Philippines as a missionary of the Woman's Society of Christian Service.

[1] Miss Betty Rogers from the North Mississippi Conference is assigned under the Woman's Division of Christian Service to youth and music work in San Mateo. As a Methodist missionary in this conference work, she has done a splendid job. At the time we go to press, Miss Rogers is on furlough.

The method of teaching aims to get churches to use the same music in an entire district. A typical conference year finds an over-all emphasis on learning the correct way to sing the Gloria Patri.

From the local choir and workshop program the singing spreads to include all areas of the church. Even pastors enroll in the program to learn to lead congregational singing. The MYF uses district and annual conferences as opportunities to learn more about church music. In the summer training for Sunday school teachers, teenagers lend their voices to special choirs.

Only occasionally is it possible to use indigenous music. Most of the folk music is from the traditional heritage of the old Spanish rule in the islands, while church music has been almost entirely made up of gospel songs. The new way is to use the best from the traditional heritage in the church and to make adaptations of folk music when possible.



Doris Hess

A Methodist congregation learns a new hymn during an afternoon workshop in a Filipino *barrio* church.

The tone quality of singing in the churches is another area where improvement has been made through the music program. The Filipino people sing loudly. School events are held out of doors and the children are taught almost to shout their words in songs. This causes a flat tone and gives little variety in voice parts normally found in good music. One of the objectives of the workshops is to show how such inequalities of tone may be overcome.

A lack of "hearing" good music is also being met through the new program. One missionary has an attachment on her jeep motor which makes possible the use of a record player. Even in the farthest *barrios* (districts) good music can be played for a workshop group by this method.

Few churches have instruments of any kind, so the director must make provision for her own. The portable organ is her missionary-in-aide. This is usually carried by jeep; but when such travel is impossible, the organ may go up river by boat, across the rice fields by carabao sled, or down a rough trail by truck.

There is also a portable lending library of music. Anthems, books, hymnals, and choir books are a part of this equipment which is carried all over the valley. Most of the music comes as gifts from churches in America or from the work-budget provided by the Woman's Division of Christian Service.

Perhaps the most difficult job in helping Methodists of the Cagayan become a singing people is to provide the music which they need for good singing. The inadequacy of suitable materials makes it necessary for the missionary of music to work out her own method of production. A committee meets often to review dialect translations and to set the music pattern for teaching in local churches. A pastor, a pastor's wife, the wife of a schoolteacher, and a deaconess are members of this working group.

The committee sits down together, often in the missionary's home, spending their time singing and enjoying their work as if it were play. Members change words and discuss the proper use of a term like "fiery furnace" which they decide has no meaning in the Philippines where only the tropical sun might be "fiery." They work through lines of verses by various motions, using their pencils or drumming the tune on the table with several fingers. When the work first began, the committee arranged a topical index of the hymnal now in use as

(*Continued on page 26*)

Water in an Indian Cup

by Robert A. Kauffman

LET'S walk into a typical church in a village in India. We notice that the surroundings are very simple. A few pictures adorn the walls, and a plain wooden cross is found on the altar. There are no benches or chairs. Only neatly placed cloth or grass mats mark out spaces on the floor where worshipers sit.

As the service begins, we notice that the hymn (or *bhajan* as it is called in India) sounds strange to our Western ears. There is no harmony, and the intervals in the melody sound wistful and irregular. The instruments also seem strange. Two small drums called *tablas* (pronounced tub-luz) are played with extremely agile fingers and form an important part of the instrumental ensemble that accompanies the singing. The sound most familiar to our ears is that of the harmonium. Several large, plucked stringed instruments also add unusual color to the melody. The singing itself also strikes us as being strange. We hear no full-bodied, well-supported voices. Instead the quality sounds nasal and harsh.

As we continue to listen, we become strangely attracted to this music. We hear the same tune repeated over and over, repetition being an important element in Indian music; and we realize that the shape, contour, and organization of the various melodic phrases is superior to that of many of our own hymns. Melodic variety compensates for what appears to us as lack of harmonic content.

We are also impressed by the intricate rhythms. The drums do not detract from the worshipful quality of the music but give it solidarity and strength. Intricate variety and subtle changes add greatly to the charm of the music. We notice also that the people participate wholeheartedly in singing the *bhajans*. Indians enjoy singing and are perhaps more accustomed to expressing their inner feelings through music than are we of the West.

For instance, it is very common to tell stories through the medium of music. Bible stories take on more meaning to the Indian when they are sung. Sometimes complete worship services are dramatized and sung in the villages. H. P. Thompson, in his book *Worship in Other Lands,* tells of one such service known as the *bandagi*. He says that this is not half-hearted worship, but rather a type in which body and soul alike share in the passionate fervor of praise:

"The drums throb, the cymbals clash in wonderful syncopated time; the singers punctuate the verses with their bodies while the player of the one-stringed instrument sitting in their midst waves it to and fro over the heads of the congregation in a frenzy of enthusiasm. The monotonous, insistent rhythm grows faster and faster, more and more marked; *bhajan* follows *bhajan* in quick succession. . . ."

Such musical events are popular not only as a means of worship but also as an effective means of evangelism. There is a ready response to the message of an evangelist when he sings his story. H. A. Popley, a British missionary who has probably done more than any other person to develop indigenous music in India, states that an orthodox Hindu told him at the close of one of his meetings: "We do not fear the spoken word, but this musical word is too dangerous and will find its way into our hearts." [1] Popley then goes on to explain

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Mr. Kauffman returned to India this summer to teach music after working toward a doctorate in Sacred Music at Union Theological Seminary in New York.

[1] Popley, H. A., "Indian Christian Hymnody," *The Guardian,* Oct. 25, 1934, p. 677.

Methodist Missions, Leonard A. V. & Radio Department.

Practicing with the sitar in the Leonard Theological College religious music training program.

how all the great religious movements of India have sung their way among the people, and that Christianity must do the same if it is really going to become a part of the Indian tradition.

India is one of the few countries in the world that has made great strides in developing its own indigenous church music. This is probably due to the fact that India has its own well-developed musical system. Why then should the Indian church use Western music and thus introduce a totally unfamiliar musical vocabulary?

It is unrealistic, however, to think that Western music is not used at all in Indian churches. In the larger cities where Western influence is strong, it is only natural that Western music should be used. It has also seeped into villages where the majority of the Indian people live, and it will continue to be an influence regardless of the national spirit that seeks to limit everything not traditionally Indian. Nor should the Christian churches in these villages seek to isolate themselves from the total heritage of the church to which they are heirs.

One of the chief values of present-day Christian missionaries is the testimony that they bear to the supra-national character of the Christian Church. The Church in any one country can never be isolated in its life, witness, and worship from the Church in another country. Nevertheless, there has been too little effort in the past to separate the historic truths of Christianity from our Western cultural expression of these truths. We have assumed too strongly that the music we have in our churches is the same music that should be used in their churches. Now we realize that not only can the church music of two countries be different, but the total concept of what constitutes good church music can be different. The Church in India is becoming increasingly aware of these differences, and it wants to explore the nature of the differences and the resources of its national music that can be used for expressions of praise and devotion.

One of the difficulties faced in developing Indian church music is the problem of using it in large groups. Indian music is generally performed in small ensembles. To have several hundred people join in the performance of a musical work (as an oratorio is performed in the West) is unusual in India. Therefore, congregational participation in music and, more particularly, choral participation in a worship service, calls for adjustment of musical materials.

Improvisation is an integral part of emotional expression in the Indian musical system, and this is impractical when large groups are participating. Therefore, congregational music has been more of the folk-music variety or fashioned after the Hindu temple songs. But choral music poses a bigger problem. Most of it has been arranged from congregational *bhajans* or adapted from inappropriate cinema songs. A real contribution was made by Victor Sherring and the Centenary Choir, whose tours through India and the United States showed the possibilities in Indian choral music.

Another problem is in regard to notation. A precise notational system is unknown in Indian music, most of which is transmitted by rote, using syllables similar to our "do-re-mi" system to indicate pitch changes.

(*Continued on page 13*)

To Worship Is to SING

in Wesley's Homeland

by Monk Bryan

WHILE on my way to spend the summer preaching on the Lytham-St. Anne's Circuit, near Liverpool, England, my family and I were enjoying the Atlantic breezes as we listened to our new acquaintance—a young Baptist layman from Texas —"Back home I really think that no other church folk sing like we Baptists do. But all the time I was in England, I worshiped in Methodist churches. They are the greatest singing congregations I have ever heard. You will be thrilled."

And we were. There were nine churches on the circuit, and I preached in all of them. There were regular services each Sunday morning and evening, and special services each Sunday afternoon. As I stood in the chancels before these warm-hearted people, I tried to find one person in any congregation not singing. In all those services I found only one, and he had had an operation which had removed his voice box. But he held his hymnal before him and his heart was surely singing!

One point of the first Sunday morning's service will not soon be forgotten. The order of service indicated that the "Te Deum" would be sung. So, in my naïveté, I spoke some word of appreciation that the choir had chosen one of Christendom's greatest canticles for this service and took my seat. Whereupon the organist gave the chord, the congregation rose with the choir, and every voice in that church sang this ancient hymn. So it was in succeding weeks with the "Veni, Creator Spiritus," "The Benedictus," and the "De Profundis."

From this happy summer of worshiping with our British Methodists, I came to a deeper appreciation of hymns, of congregational singing, and of the place that hymns have had in Methodism.

It no more occurs to a British Methodist to sit in a service of worship and not sing than it does for him to enter the church but to leave his head out in the front garden. To be at church means to sing.

The Wesleyan churches in Britain do not have many hymnals—just enough to give to visitors as they enter the church. To the Methodist member his hymnal is a personal possession which is lovingly kept at home and carried without fail to the Lord's house on Sundays. But happy irony, the worshiper knows most of the hymns so well that, though he holds the book in his hand, his eye seldom needs to read the words. A highly-prized gift from parents to their children is *The Methodist Hymn Book*.

Probably there is little physiological difference between Methodists on the two sides of the Atlantic—about the same kinds of lungs, larynges, and lips. Without doubt, many of those British Methodists would not be chosen in strict auditions aimed at picking the twenty best voices for a glee club. No, British Methodists have no greater endowment for singing than do we; and if we come to fully understand the values of hymn singing, all of us would become singing worshipers.

The worshiper who sings, drinks more deeply of the message of the hymns. And the Christian Gospel as found in our hymns is second only to that in the Scriptures. Also, the worshiper who sings is involved more deeply in the service, becoming less of a spectator and more of a participant. Again,

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Mr. Bryan is minister at the Missouri Methodist Church, Columbia, Missouri.

Te Deum — # 625
Veni, Creator Spiritus - # 636
The Benedictus - # 628, # 629

Three Lions, Incorporated.

the singing worshiper is thereby drawn more closely to those who worship with him. When we decline to participate in the congregational singing, we withdraw a bit from the service and from our neighbors around us. Also, a service of worship is based on movement, and when we hold aloof, we break the movement of the service for ourselves. Yet again, learning is in part by way of expression, and there is no finer way for one to express his faith, that he may grow in it, than to lift his voice in praise to God. Finally (only by reason of space limitations), when one sings, he upholds the service, making it finer and richer for his fellow worshipers, his minister, his church, and his God. Why, oh why do we refuse such rich values and stand like "graven stone images" while praises unto the Lord are being sung?

Suggested approaches toward achieving the ideal goal may be mentioned along with our problems. One problem is that many of our people are simply not present at enough hymn-singing occasions to enable them to know many hymns. A large proportion of our folk never hear hymns except at the Sunday morning worship hour—and then irregularly. Here we see that we suffer when we choose either Sunday school or the worship service. And as we can win our people to church life that involves not only the Sunday morning worship hour and the church school hour but also family night and fellowship groups, we may enable them to know more hymns and to know them better. Familiarity with a hymn is essential to wholehearted participation in singing it.

We Methodists have, on the whole, striven valiantly to reach for good church music and to expand our limited repertoire of congregational hymns. But perhaps we have not done well in helping our members see the reasons for this, enjoy the process, and have a sense of accomplishment. Through the church school, family night fellowships, well-planned efforts in the morning service, and hymn-sings or festivals we can help our people catch the thrill of great hymns. We once planned a Sunday morning service on an ecumenical theme and used the most expressive hymns possible for each of the following persuasions—Episcopal, Presbyterian, Baptist, Lutheran, and Methodist. Which hymns would you have chosen?

One of the finest opportunities for hymn education is through choirs for children and youth. Every boy and girl in our church should have this experience, and much of the time of these younger choirs should be spent in learning hymns—their history, their message, and their interpretation.

Another helpful step comes when choir, director, and organist realize that their most important function in the service is to lead the congregational singing. Anthems and responses are helpful but not primary. It is my opinion that a choir should rehearse each week the hymns for the coming Sunday, learning about the author, composer, and significance of each.

We ministers not only need to remember to express our appreciation for our choirs and other musicians but to deepen our rapport with them by developing a fuller appreciation of their work. Usually we err in not expecting enough spiritual depth and loyalty from our choirs. They will often prove worthy of our highest expectations.

Most of us who have had long experience in the church remember some of our most inspiring moments as those when a hymn caught our deepest thoughts. Such is the memory of the last service in England that summer with every seat in the church taken and every voice raised in heartfelt singing.

THE ORGAN AND STUDENT PRACTICE

by Vernon D. Gotwals, Jr.

WE HAVE organs in our churches "to bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will." The 33rd Psalm says, "Play skilfully with a loud noise." All too often, however, members of the congregation go forth from the house of God with ill-will in their hearts for His musicians, many of whom play with a loud noise but with little skill.

While church musicians must bear most of the blame when church music is ineffectual or offensive, church authorities are often to blame also. By forbidding the use of the organ to organ students for practice, they perpetuate a situation which makes for the continued prevalent shortage of organists. The same authorities are frequently surprised when they find that there is no one to take the place of an experienced organist who resigns or retires.

The basic question is this: Should students be allowed the use of your church organ for practice? The answer is an unqualified Yes. The reasons can best be stated by answering common objections made by pastors, boards of trustees, and music committees faced with the question.

Teachers of organ and their students asking for permission to practice are confronted with the following objections, not a single one of which is valid:

Mr. Gotwals is College Organist, Smith College, Northampton, Massachusetts.

It costs money to run an organ. It costs little more to run an organ than to run an electric refrigerator or an air-conditioning unit, and yet in the same church where this objection is raised, one frequently finds one or both of the latter machines running full time. The proper authorities should establish a small hourly charge for use of the organ, to be paid by all students except those whose free services are made use of by the church.

An organ is an expensive instrument and may be damaged by students. The organ is expensive, it is true; but short of vandalism, it cannot easily be damaged by anyone at the console. It frequently happens that in the same church where the organ console is most rigidly locked and guarded, the organ chamber is usually left unlocked, though it houses blowing equipment and hundreds of pipes, all of which can be easily damaged by the careless or ignorant. (One finds the janitor storing brooms, the flower committee keeping vases, and children playing hide-and-seek in the very vitals of that expensive instrument!) The only damage done by a student that I have ever heard of was through his forgetting to turn off the motor. Even so, organ motor equipment, if properly lubricated and reasonably well maintained, will run for several days without harm.

Practicing will wear out the organ. Practicing may contribute to wearing out an electronic instrument, but pipe organs are built to last for generations. Far from wearing out the instrument, daily use keeps it in better working order. Electrical contacts in the organ become more reliable with use; disuse allows dust and rust to accumulate and leads to dead notes or sticking

(*Continued on page 14*)

Courtesy of The Sunday School Board of the Southern Baptist Convention.

o sing to the Lord a new song; sing to the Lord, all the earth! (ps. 9

(ps. 33:3)--------o sing to the Lord a new song, for he has done ma

. . . a new song!

WHEN God saw that many men . . . came unwillingly to scriptural readings . . . , He blended melody with prophecy in order that . . . all might with great eagerness give forth sacred hymns to Him. For nothing so uplifts the mind, giving it wings and freeing it from the earth, releasing the chains of the body, affecting it with love of wisdom, and causing it to scorn all things pertaining to this life, as modulated melody and the divine chant . . ." [1]

In this passage from a homily on *Psalms* XLI, St. John Chrysostom makes it clear that music in the Church should serve to illumine Scripture for those of the congregation who, for lack of learning or diligence, have not sought out Scripture for themselves. Another early Christian writer, St. Jerome, in recommending that the congregation sing "more with the heart than with the voice," goes on to admonish, "Let the servant of Christ sing [compose] so that he pleases, not through his voice [composition], but through the words which he pronounces [sets], in order that the evil spirit . . . may not enter into those who would make the house of God a popular theater." [2]

In these brief comments of the early Church fathers, we find a complete instruction on the proper nature of church music, the reason for its existence, and the manner of its composition and performance. If the church music of our own time, particularly the anthem literature, observed the simple principles set forth here, we would indeed sing "a new song unto the Lord."

It is difficult, largely for musical reasons, to distinguish many houses of worship from popular theaters. Where music serves merely as an ornament to significant liturgical activities, as in Roman Catholic and Anglican services, this is lamentable but not deadly serious. In many Protestant churches, however, music has been elevated to the rank of a ministry. It shares with the doctrinal minister the responsibility to interpret and communicate Scripture to the congregation. If the music ministry is assigned the responsibilities ascribed to it by the Church fathers, it must accept and act upon their admonitions. As a ministry, music cannot be merely sentimental or, on occasion, pompous. It cannot serve as background, indeed encouragement, to the idle daydreaming of the congregation. It must teach. It must make the significance of scriptural passages inescapable. It must make it impossible for any hearer to overlook the personal implications of Biblical injunction. To seek to accomplish less amounts to ministerial irresponsibility.

Scripture is language. The principal message of an anthem or any musical setting of Scripture or commentary on Scripture is its text. No matter what musical means a composer employs, his primary intention should be to communicate the text of his anthem intelligibly. In those passages where the musical means make this difficult, he must exert even greater efforts to convey the quality of the text. For this reason, the

[1] Given in Migne, *Patrologia graeca*, LV:155.
[2] *Commentary on the Epistle of Paul to the Ephesians* given in Migne, *Patrologia latina*, XXVI:562.

Mr. Kraehenbuehl, composer, teaches in the Music Department of Yale University.

ng to him a new song, play skilfully on the strings, with loud shouts.

is! his right hand and his holy arm have gotten him victory. (ps. 98:1)

by David Kraehenbuehl

most common of church styles, that which relies upon counterpoint and a consistently bland sonority, is especially unsuited to effective anthem composition. Such music conveys neither the specific words nor the quality of the text.

The unabashed presentation of nineteenth-century harmonic procedures is equally inappropriate to effective anthem composition. It is essential that the congregation be sufficiently aroused by an anthem to attend to its text. This is not to say that the music must make use always of the most disturbing contemporary musical materials. This would fail because ultimately it would lose the attention of the congregation. Once a listener has identified the source of a disturbance, he is inclined to lose interest in it. The listener must be rewarded for attending to disturbing musical ideas by the careful placement of logical musical and textual explanations for them. In this way, music and text function together to maintain the attention of the congregation, neither rebuffing it with too many shocks nor losing it with too much familiarity.

The relevance of the music to the sense of the text must be clear always. The modern church-goer has learned to accept the most dissonant sonorities in the background music to his favorite television show, just as he has learned to accept abstract art in magazine advertising. In these places, he understands the reasons for shocking harmonies or distorted visual patterns. The text of an anthem may likewise provide a basis for understanding new musical experiences; conversely, and more important, the sounds of the composition will serve to underscore the meanings of the text.

It is the function of the anthem to recreate for the congregation the realities embodied in Scripture, however disturbing these realities might be. The music must be the work of a convinced Christian whose sole aim is to impart his convictions to his hearers, to persuade them of the urgent requirement to understand the scriptural message. For the composer, the reward for such composing is immediate. His composing becomes a valuable method of private meditation upon spiritual truths.

Because too many churches have accepted theater music into their services, they have unwittingly opened the door to St. Jerome's "evil spirit." Many composers of standard church music care very little whether the truths of Christianity—which they probably hardly know—are indelibly impressed upon a Christian congregation. Like too many church-goers, they would rather avoid disturbing realities. Even more empty are the hucksters of music who profit from the prevalent desire to lull rather than to arouse a congregation with music. The music ministry often tends to encourage the unchristian, the shallow, the insignificant among our makers of church music.

Biblical texts are significant, intense, often graphically extreme. It is likely that few humans have suffered an emotional agony so great that they sweated blood as Christ did in Gethsemane. If Christians are to share in this experience, and it is impera-

(*Continued on page 28*)

JANUARY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers and composers.

SUNDAY, January 3: CHRISTMAS II

HYMNS: 533 "O God, Our Help" • 481 "Christ for the World We Sing."

ANTHEMS: Coke-Jephcott: "Gate of the Year," Gray (medium) • Crandell: "January Carol," Canyon (Dec. MUSIC SUPPLEMENT).

ORGAN: Bach: "The Old Year Now Has Passed Away" (from *The Liturgical Year*), Ditson (easy) • Dupré: "From Whence the Sun" (from *16 Chorales*), Gray (medium).

Jan. 6: Epiphany.

Jan. 8, 1792: Lowell Mason, pioneer American musician and hymn-tune composer, b. near Boston, Mass.

SUNDAY, January 10: EPIPHANY I

HYMNS: 90 "As with Gladness Men of Old" • 119 "Brightest and Best."

ANTHEMS: Copes: "Light of the World," Brodt (Jr. and Adult Choirs—easy) • Titcomb: "We Have Seen His Star," C. Fischer (Dec. MUSIC SUPPLEMENT).

ORGAN: Buxtehude: "How Brightly Shines the Morning Star," J. Fischer (medium) • Edmundson: "Fairest Lord Jesus," J. Fischer (easy).

SUNDAY, January 24: EPIPHANY III

HYMNS: 32 "Christ, Whose Glory Fills the Skies • 468 "The Light of God Is Falling."

ANTHEMS: Gilbert: "Praise to the Lord," Oxford (Dec. MUSIC SUPPLEMENT) • Mendelssohn: "How Lovely Are the Messengers" (from *St. Paul*), Novello (medium).

ORGAN: Peeters: "Jesu, Priceless Treasure," Peters • Roberts: "Litany," Gray (easy-medium).

Jan. 24, 1818: John Mason Neale, translator of many early Greek and Latin Hymns, b. London, England.

Jan. 25: Anniversary of the conversion of St. Paul.

Voice of the African's Soul

(Continued from page 2)

Refrain: *Praise the Chief;*
Hallelujah Chief;
Praise the Chief
(Who is) good!"

With no song books and few people who could read, songs at first had to be simple, and people had to memorize what they sang. Today, with improved educational facilities and song books available, they can learn many more hymns.

A favorite of the school children is "We Ask if Jesus Must Carry His Cross Himself?" (Must Jesus Bear the Cross Alone?). School boys carry an army-surplus organ from a missionary's home to the church each Sunday. Five hundred school children gather in the church to sing joyfully "Come, Thou Almighty King" and "Holy, Holy, Holy." One native Christian made his own marimba of flat laths mounted over hollow gourds, and this he sometimes uses to accompany hymns in church.

The Congolese express in song their joy, sorrow, purpose, pathos, and devotion. As we leave the mission at Kapanga, we hear them singing the hymn heard from Central Africa to the Cape:

"God help Africa,
Help His people progress
In truth and goodness;
God, help your children,
All of them."

* * * * *

contemporary composer's complaint

we must have the latest in autos • a hat from last year is passé • the oval has replaced the sharp toes • the ivy league's withered away • the freshest! the latest! that's all that will do! but our hymns are a horse of a different hue • when it comes to church music—let's have nothing new! the psalmist's injunction falls on a deaf ear • it seems that my *new* song i never will hear • as we sing only old ones, year after year!

by helen thompson

Water in an Indian Cup

(*Continued from page 6*)

A free interchange of music from one part of the country to another is difficult.

Short-term study courses of music as an effective evangelistic medium are given in various centers from time to time, and there is a desire to develop further the various types of musical evangelism.

General training in Indian music and more specific training in church music also need to be given. Much of this training should be for future ministers because the economic situation of the Indian church makes it impractical to develop professional church musicians. The major responsibility for setting up music programs in the churches rests with the ministers.

In the Christian schools there is a demand for music teachers. Many schools now hire music masters, many of whom are non-Christian, to teach the rudiments of Indian music and to give instrumental instruction. But many schools would like to have Christian music teachers who can take an active part in developing music as part of the worship experience of the students.

All of these factors have caused church leaders to feel that the time has come in the development of the Indian church to establish a center for music education. Proposals have been made to start such a school at Jabalpur in the north-central part of the country in connection with Leonard Theological College. The extent to which such a school will succeed in meeting the needs of the Indian church remains to be seen.

It is very significant that major church and mission groups are expressing interest in developing the indigenous church music of India. Thus the church is coming to realize that if Christianity is really going to become a part of the Indian heart and mind, it must seek to express itself in Indian terms. Sadu Sunder Singh, one of the great Christian saints of India, termed this whole idea of indigenous expression well when he stated that ". . . the water of life must be offered to India in an Indian cup."

Think on These Things

by Kenneth M. Plummer

"The Spirit of the Lord GOD is upon me,
because the LORD has anointed me
to bring good tidings to the afflicted;
he has sent me to bind up the broken-hearted,
to proclaim liberty to the captives,
and the opening of the prison to those who are bound;
to proclaim the year of the LORD's favor . . ."

(Isaiah 61:1-2*a*)

Volumes of theology pour from the printing presses. Of the making and preaching of sermons there is no end. Despite the books and spoken words, one has the feeling that the layman in the pew gets much of his theology, his basic religious ideas, and motivations from the hymns he sings. The rhythm and harmony of music speak to a deeper level of the soul than does the mere spoken word. Add to this the fact that having sung a hymn time and again in situations charged with deep feeling and cherished associations, the words of the hymn become fixed in the mind, tinged with an indefinable emotional quality. One seldom forgets the message of a simple song, sung from early childhood.

Hymns, anthems, and responses are an integral part of any worship experience, not simply to fill space in the service, not simply to make a smooth transition from one part of the service to another. Music communicates. It is a powerful vehicle for proclaiming the Gospel.

Prayer: Our Father, anoint us with thy Spirit, that, through the music we sing, the sound of thy voice may be heard and the Gospel proclaimed. Amen.

Dr. Plummer is professor of Religion at West Virginia Wesleyan College.

The Organ and Student Practice

(Continued from page 9)

notes. Leather parts, small and large, are conditioned by use. They become hard and subject to cracking and wind leakage only when they sit idle for long periods. Keys and pedals that are seldom used tend to work hard or to stick. There is a much greater chance that the organ will function properly on Sunday morning when it is used daily during the week than when it sits idle from Sunday morning until Saturday afternoon.

No one should be allowed to play the organ but the organist. While permission to students to use the organ should be granted only with consent of the incumbent organist, the student should not be given, and in most cases will not demand, a monopoly of the instrument. If the church organist has many students of his own who use the church organ for practice and lessons, then it is understandable that other persons may have to be denied its use. The organist naturally has first call on the time available for practice (often limited in winter when the church is not heated during the week) but no organist who is secure in his position will want to be a dog in the manger, and church authorities should not use him as an excuse.

If one person is allowed to practice, there will be no end to it. With the present shortage of organists, there must be no end to it! Practicing in the church could conceivably become a nuisance in large cities where there are many students. Yet it is in these places that most understanding of the organ student's needs is usually shown. It is in smaller communities that practicing tends to be a problem, and it is in smaller communities especially that organists are in shorter supply.

The church that is fortunate enough to have a fine organ, however large or small, has a duty to itself and to the God who hears its musical offerings. That church should hunt for prospective organists, young or adult, encourage them with properly arranged practice time and with opportunities to play. Only thus can the church hope to have the organ played skilfully.

From the magazine, *Monday Morning*. Reprinted by permission of the editor, Frank H. Heinze.

Notes on the Supplement

HYMN OF NATIONS by Austin C. Lovelace is sub-titled "All People One." It is an easy SAB anthem with melodic interest in each voice line. This is an ideal anthem for a youth or adult choir to sing in connection with the January emphasis on missions or for Brotherhood Sunday in February. The unison passages should be given meticulous care to assure perfect intonation, and special attention should be given to diction so that the congregation will not miss the significance of the excellent text.

OUT OF THE DEEP by Francis W. Snow is an anthem in free chant style throughout. Rhythm is dictated by the natural rhythm of the words. Choirs accustomed to chanting will have no difficulty. Other groups should delight in the challenge this anthem presents. Chanting is one way to help develop perfect group ensemble. This setting of one of the "penitential psalms" is ideal for Lent.

PRAYER IN WINTER by Alice Jordan is discussed in "Music for Juniors" (page 23).

LAMB OF GOD is a standard "best-seller" from the Augsburg catalogue. This tasteful arrangement of the German chorale by F. Melius Christiansen may serve as an excellent introduction to contrapuntal singing for choirs not familiar with this style. Strive for long legato lines and encourage your choir to sing it a cappella! Most appropriate for Passion Sunday (April 3).

music ministry

supplement

HYMN OF NATIONS	*Austin C. Lovelace*	SAB
OUT OF THE DEEP	*Francis Snow*	SATB
PRAYER IN WINTER	*Alice Jordan*	U -
LAMB OF GOD	*arr. F. Melius Christiansen*	SATB

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Dedicated to the Youth Choirs of Trinity Methodist Church, Youngstown, Pa. and Carlton Young, Minister of Music

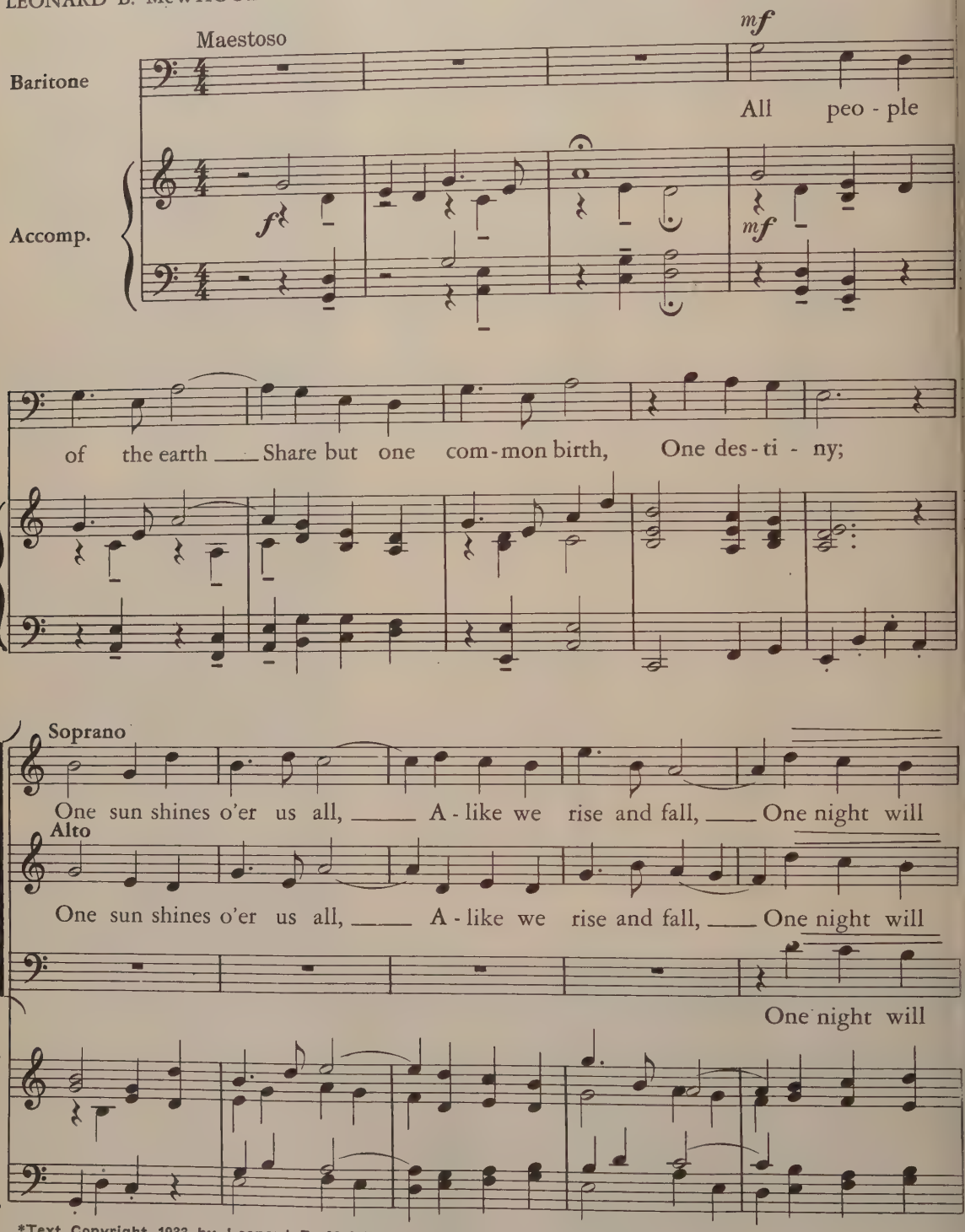
Hymn of Nations

(ALL PEOPLE-ONE)

S A B

*Text by
LEONARD B. McWHOOD

Music by
AUSTIN C. LOVELACE


Maestoso
mf
Baritone
All peo - ple
Accomp.
f
mf
of the earth ___ Share but one com-mon birth, One des-ti - ny;
Soprano
One sun shines o'er us all, ___ A - like we rise and fall, ___ One night will
Alto
One sun shines o'er us all, ___ A - like we rise and fall, ___ One night will
One night will

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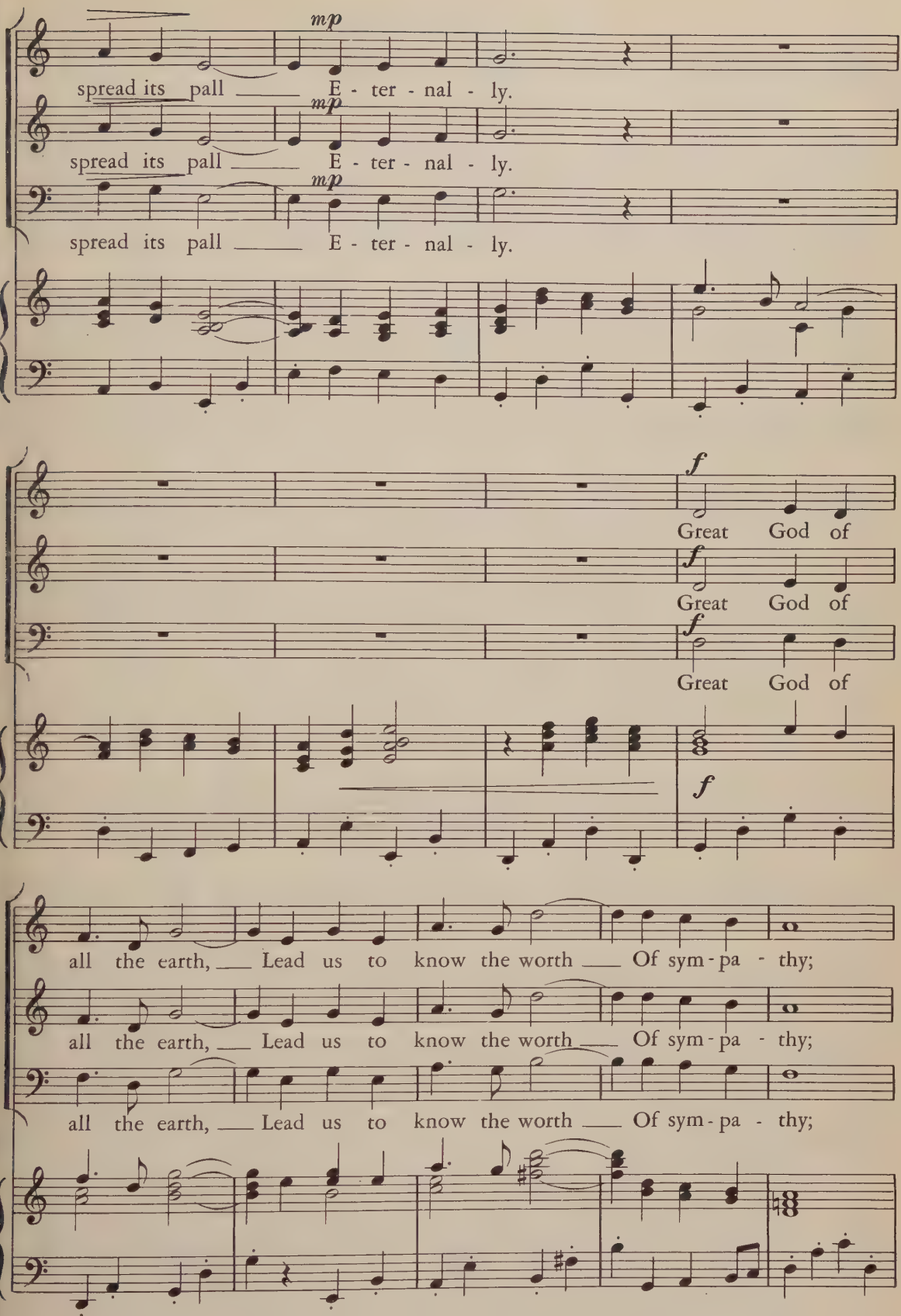
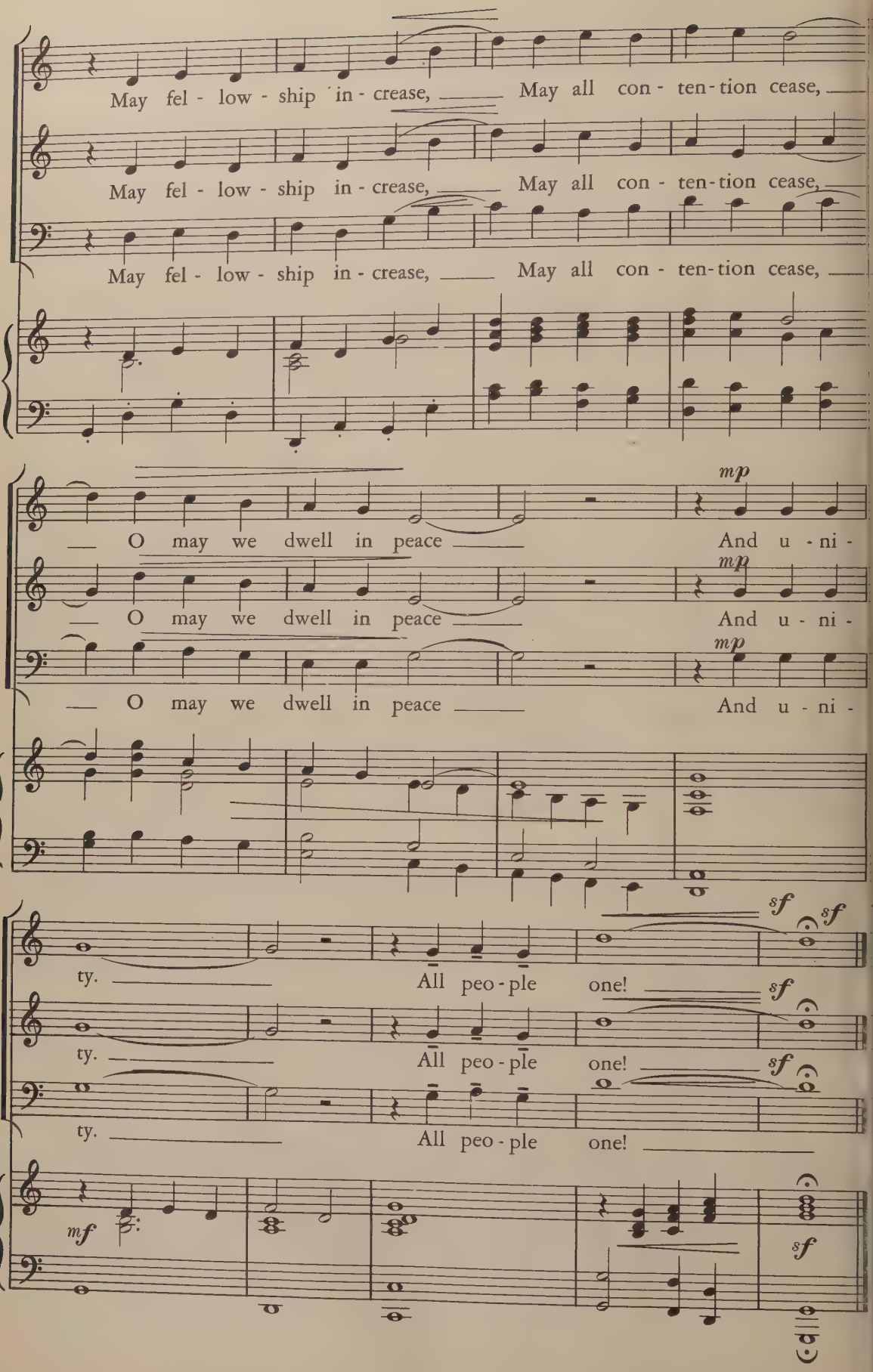

mp
spread its pall E - ter - nal - ly.
mp
spread its pall E - ter - nal - ly.
mp
spread its pall E - ter - nal - ly.
f
Great God of
f
Great God of
f
Great God of
f
all the earth, Lead us to know the worth Of sym - pa - thy;
all the earth, Lead us to know the worth Of sym - pa - thy;
all the earth, Lead us to know the worth Of sym - pa - thy;


May fel - low - ship in - crease, May all con - ten - tion cease,
May fel - low - ship in - crease, May all con - ten - tion cease,
May fel - low - ship in - crease, May all con - ten - tion cease,
O may we dwell in peace And u - ni -
mp
O may we dwell in peace And u - ni -
mp
O may we dwell in peace And u - ni -
mp
ty. All peo - ple one!
sf
sf
ty. All peo - ple one!
sf
ty. All peo - ple one!
mf
sf

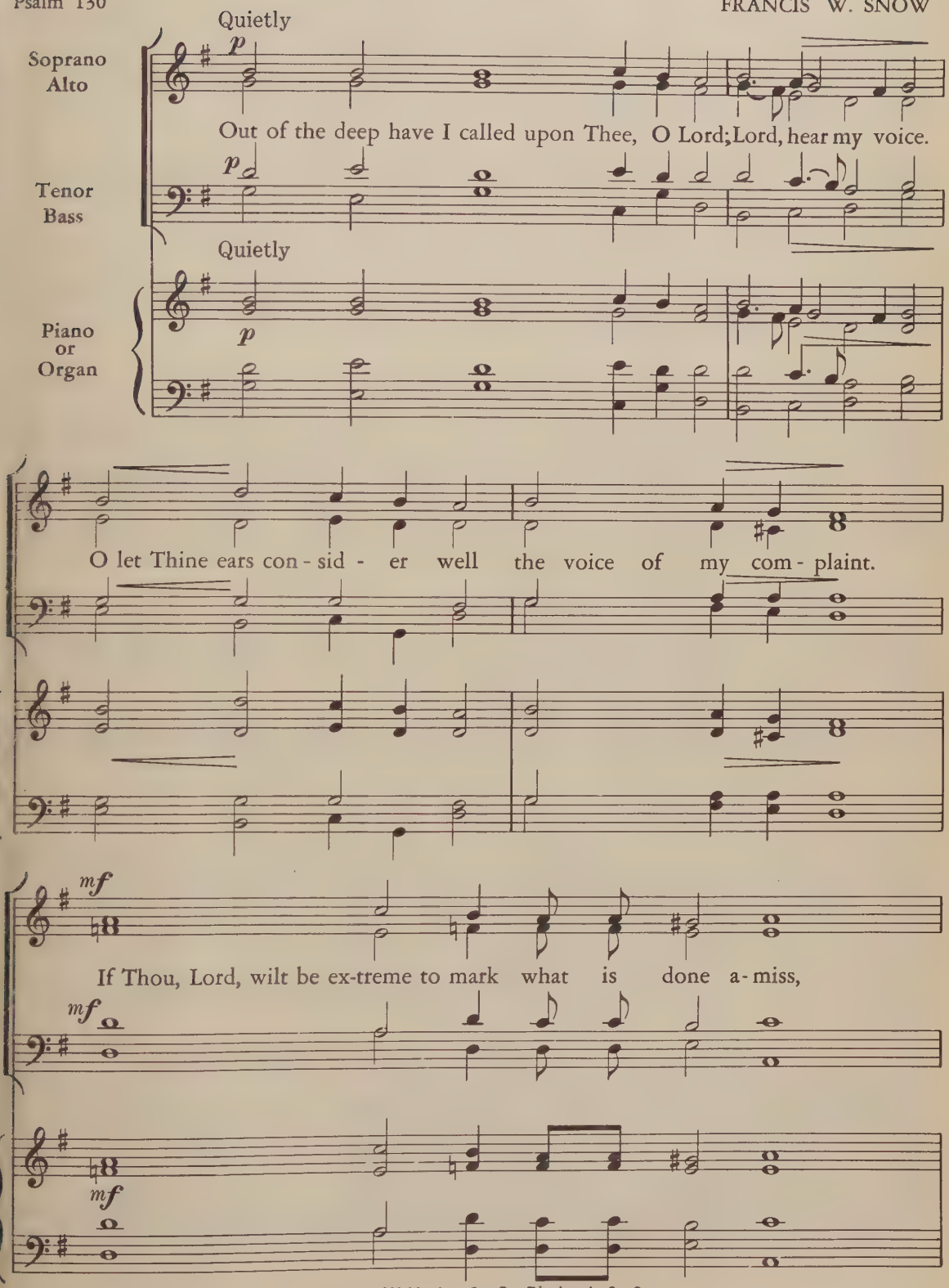
Out of the Deep

Motet in free chant style

S. A. T. B.

Psalm 130

FRANCIS W. SNOW


Quietly
Soprano
Alto
Out of the deep have I called upon Thee, O Lord; Lord, hear my voice.
Tenor
Bass
Quietly
Piano
or
Organ
O let Thine ears con - sid - er well the voice of my com - plaint.
If Thou, Lord, wilt be ex-treme to mark what is done a - miss,

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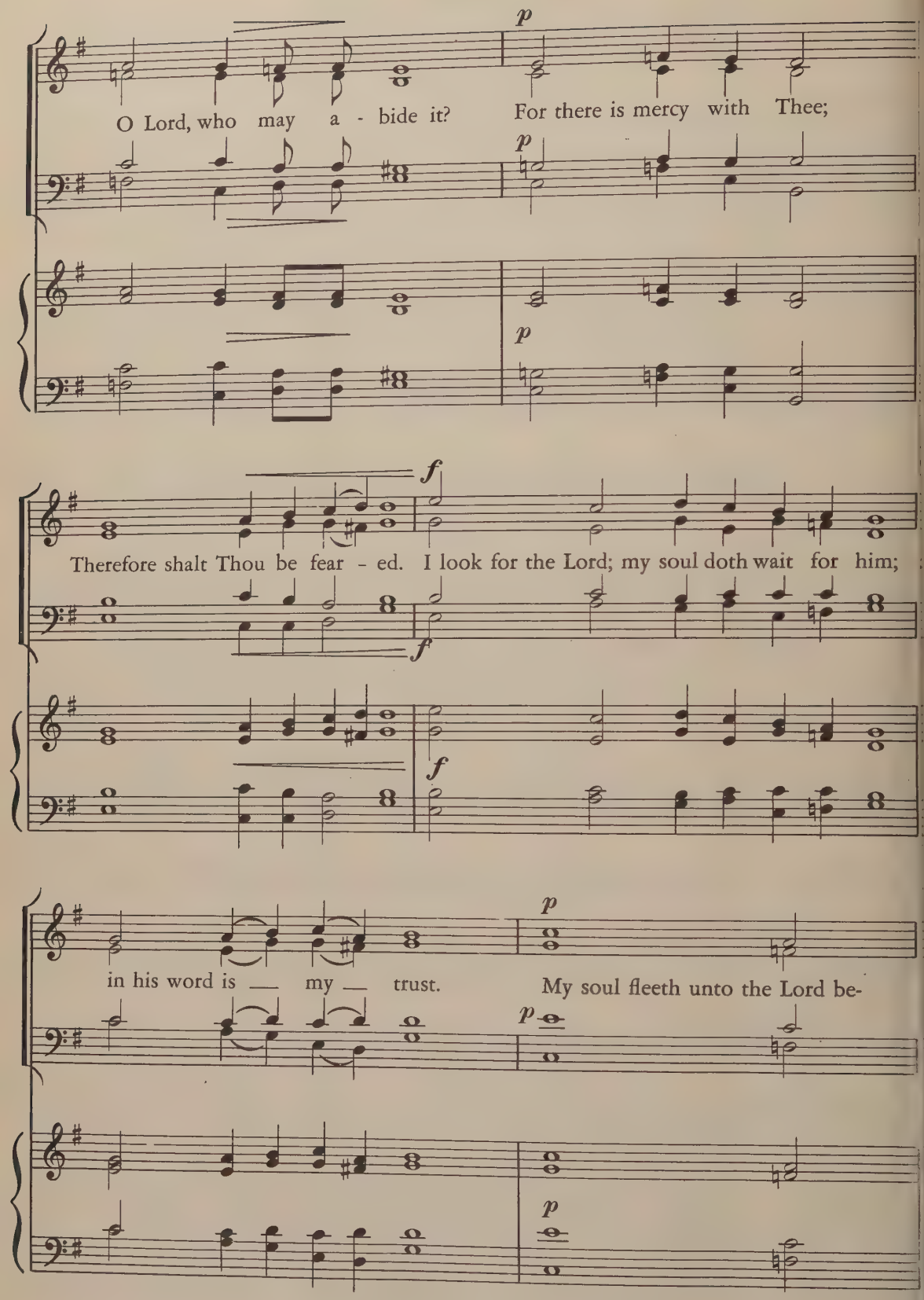
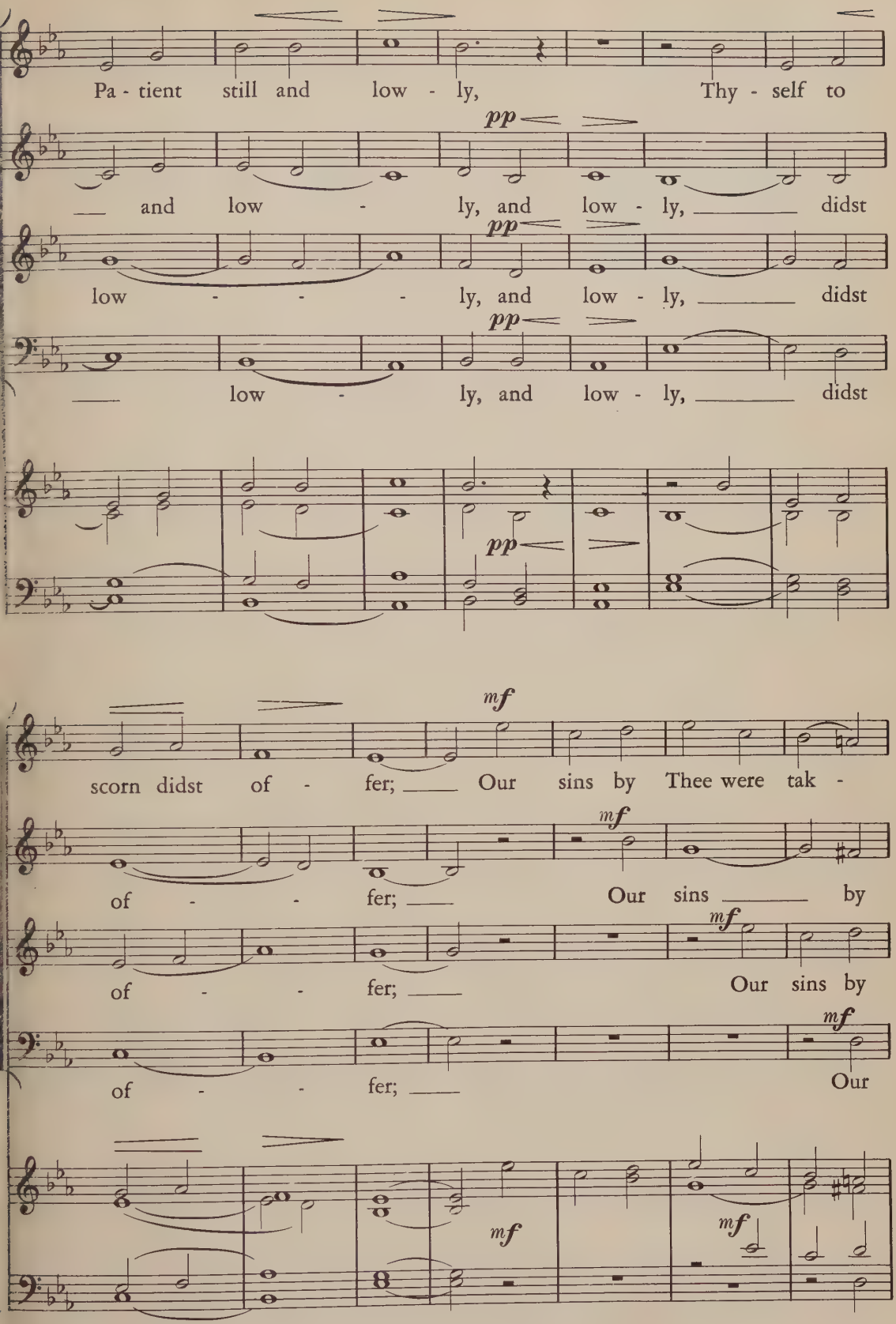
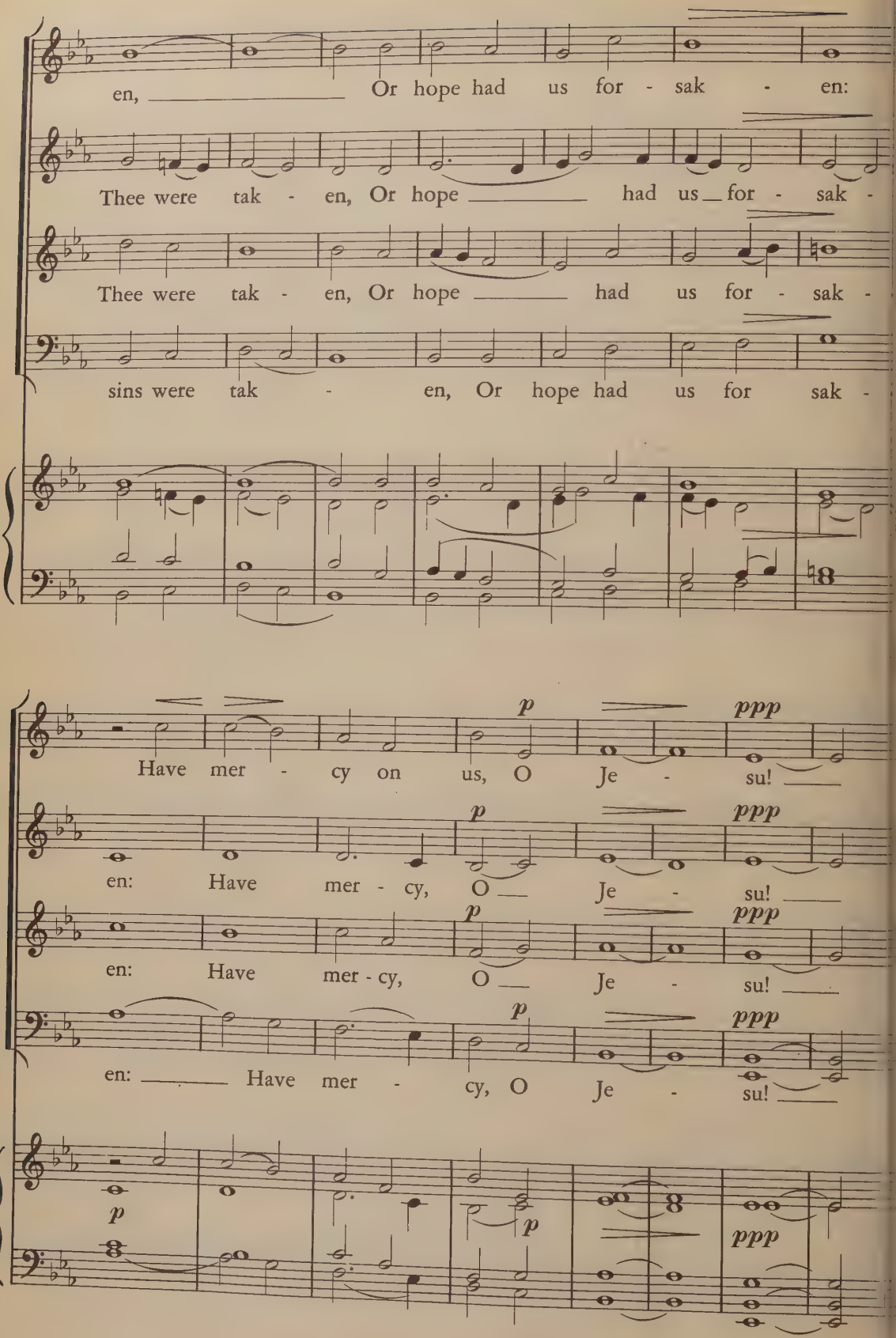

p
O Lord, who may a - bide it?
For there is mercy with Thee;
p
p
f
Therefore shalt Thou be fear - ed.
I look for the Lord; my soul doth wait for him;
f
f
p
in his word is — my — trust.
My soul fleeth unto the Lord be-
p
p


Pa - tient still and low - ly, Thy - self to
pp
— and low - ly, and low - ly, — didst
pp
low - - - ly, and low - ly, — didst
pp
— low - ly, and low - ly, — didst
pp
mf
scorn didst of - fer; — Our sins by Thee were tak -
mf
of - - fer; — Our sins — by
mf
of - - fer; — Our sins by
mf
of - - fer; — Our
mf
mf


en, Or hope had us for - sak - en:
Thee were tak - en, Or hope had us for - sak -
Thee were tak - en, Or hope had us for - sak -
sins were tak - en, Or hope had us for sak -
Have mer - cy on us, O Je - su!
en: Have mer - cy, O Je - su!
en: Have mer - cy, O Je - su!
en: Have mer - cy, O Je - su!
p
ppp

It Has Come To Pass

by Edwin F. Tewksbury

Dr. Bliss Wiant

FROM its very beginning, The Methodist Church has been a singing church. As early as the General Conference of 1820 the Book Agents received a request from that conference to publish a collection of tunes and hymns for use in "public assemblies and private associations." In the Preface of this book it says:

"SINGING forms such an interesting and important branch of Divine service, that every effort to improve the science of sacred music should meet with corresponding encouragement. Nothing tends more, when rightly performed, to elevate the mind, and tune it to the strains of pure devotion. . . . The melodious notes of many voices, harmoniously united to sound the praises of God, cannot but inspire the heart of the Christian to devotion, and elevate the affections to things spiritual and divine. Who then can be uninterested in the improvement of a science so beneficial to the church of God!" [1]

In its endeavors to improve the "science of sacred music," The Methodist Church has created hymnals, published church school literature, and provided guidance materials to interpret the place of music in the program of the church. For over one hundred years, since the publishing of the first hymnal, Methodists have sung their praises to God in many ways and in many places.

As early as 1942 the Division of the Local Church began activities in the field of music with the publication of a leaflet, "Children's Music." A music committee was organized, and consultations involving national authorities on music and on Christian education were held. These resulted in the inauguration of jurisdictional church music workshops and later in a national conference of Methodist church musicians in 1955. This group was formally organized into the National Fellowship of Methodist Musicians the following year.

Dr. Bliss Wiant joined the staff of the Division of the Local Church as director of music in May, 1957. A position discussed as a possibility in 1949 was now a reality.

Dr. Wiant had served as head of the Department of Music at Yenching University, Peking, China, for twenty-eight years. During years of missionary furlough he had taught church music at Scarritt College in Nashville, Tennessee and served as minister of music in local churches. He had written hymns, composed hymn-tunes, and edited several hymn collections. His varied experiences made him well-qualified to give leadership in this field.

Increasing interest in music in Christian education soon became evident, and guidance could now be given. Joint meetings of musicians and Christian educators have been held in annual conferences. Qualified ministers of music have been certified in great numbers. Standards, previously determined, are now being maintained.

In 1958 the new magazine MUSIC MINISTRY was authorized by the Editorial Division of the General Board of Education. Dr. Wiant and others representing the Division of the Local Church serve as members of the Editorial Board for this periodical.

To many, progress in the development of music in Christian education may have seemed slow. Looking back over the past decade, however, one readily sees the progress made toward the development of the ministry of music. It has been accelerated in the past two and one-half years under the ministries of Bliss Wiant. The future lies in the hands of those who are now reading this article. The ministers of music in local churches, through their services in Christian nurture, will achieve a new realization of the significance of the singing faith in which Methodism was born.

Mr. Tewksbury is a staff member in the Joint Department of Missionary Education of The Methodist Church.

[1] *The Methodist Harmonist*, Bangs and Emory (1828). Out of print.

reviews

CHORAL MUSIC

Songs from the Four Corners arranged by Beatrice and Max Krone
Neil A. Kjos $1.00

Eighteen songs from many lands—collected, edited, and published to help build "a world in tune" by providing a common ground of understanding among nations. Many are folk songs, some secular; most are arranged to make possible their presentation by any voice combination, although most effectively by SATB. A good auxiliary resource of its kind.

Sing to the Lord a New Song by Jan Bender
Concordia Children's Edition: $0.75
Full Music Edition: $1.75

This book provides junior choir directors and church school teachers with excellent supplementary materials to be used in introducing juniors to studies in church history, the Sacraments, and the use of symbolism in worship. It is beautifully illustrated and interestingly notated. Mr. Bender has effectively used two, three, and four-part canons and chants for the settings of the Ten Commandments, the Lord's Prayer, the Apostolic Creed, and prayers of Martin Luther.

Latest Abingdon Releases

In Christ There Is No East or West SATB
by W. Lawrence Curry APM 104 $0.22

Dr. Curry has set the familiar mission and brotherhood text to his new and excellent tune "Frater Meus." Moderate difficulty. Accompanied.

O Thou Eternal Christ, Ride On! SATB
by Austin C. Lovelace APM 105 $0.22

A very easy hymn-anthem using the Welsh tune "Llangloffan" and the stirring text by Calvin Laufer. Palm Sunday or general. Accompanied.

Blessed Is the Man SATB
by Jane M. Marshall APM 106 $0.22

A simple yet meaningful setting of *Psalm* One. Easy vocal line with some unison writing. General use. Accompanied.

VOCAL SOLO

Out of the Depths by Alan Hovhaness
C. F. Peters $0.90

A fine contemporary setting of one of the penitential psalms. Hovhaness captures the spirit of the text in a refreshing way, ending in climactic affirmation. The accompaniment is definitely pianistic and requires exceeding care in adapting it to the organ. High voice range *e* up to *a*.

BOOKS

The Christian Choir Member by Carl Halter
Concordia $0.25 each; 2-11 copies, $0.22½; 12-99 copies, $0.21¼; 100 copies, $0.20.

Clothed in an attractive, dignified format, the obligation and privilege of a choir member is set forth so as to present in clear, concise terminology the historical and liturgical background for his responsibilities. This message should be indelibly imprinted on the heart and mind of every choir member in every Protestant church.

Natural Singing and Expressive Conducting by Paul W. Peterson
John F. Blair, Publisher $3.50

All persons working with the adult voice—whether studio or choir situation—should benefit from reading this important book by Prof. Peterson, head of the voice department at Salem College. The entire work utilizes the apparently lost art of being conversational, yet brief; inspired by a sense of mission, yet not distastefully dogmatic.

(*Continued on page 26*)

A Hymn of Brotherhood

"The Light of God Is Falling" by Louis Fitzgerald Benson
tune: "Laufer" The Methodist Hymnal No. 468

by Philip S. Watters

AS WE approach the celebration of Race Relations Sunday and Brotherhood Week, we turn to that section of our hymnal entitled "The Kingdom of God" and find ten hymns of brotherhood. Eight are by Americans, and it is one of these that we have chosen.

"The Light of God Is Falling," written when there was a strong desire for a hymn "with the spirit of brotherhood and service," appeared in the 1911 edition of the Presbyterian *Hymnal.*

This hymn begins with an exaltation of life's common way as glorified by the light of God. How often we tread that way despondently, utterly unconscious of any glory, because we fail to see the light of God, and our ears are deaf to the Master's thrilling call. But wherever one turns to the light and heeds the call, whether in Galilee or Galvaston, life may become holy. This is something we accept by faith and verify by experience. The poet states this fact.

The second stanza is reminiscent of Old Testament prophecy as it honors the common virtues: humility, unselfishness, and service. These are of God, and life lived in this spirit will find the Master's presence a constant blessing.

Here we sometimes sing only these first two stanzas; we might conclude with the stirring lines of the last four lines. Is it not enough to "dwell in God's own country" and "till the fields of Land"? But every stanza is a sparkling gem and we should consider them all.

The third stanza envisions the time when men, who now agonize in toil and men now embittered but longing for the Kingdom will love each other, discover the meaning of brotherhood, and become one in Christ. Then will God's kingdom come.

He who bore our sins on the cross is the object of adoration for the Church militant and the Church triumphant. He is the Elder Brother of us all, and in a thrilling, unexpected climax we find Christ himself, Lord of the Kingdom, leading with his own voice our song of brotherhood. That will be heaven indeed, and toward that goal leads the glorified common way.

The author of this hymn, Dr. Louis F. Benson, was, according to Henry van Dyke, "the foremost hymnologist that America has produced." After seven years as a lawyer and six in the pastoral ministry, Dr. Benson devoted the rest of his life to scholarly and literary pursuits as author, editor, and lecturer with much emphasis on hymnology. Henry Wilder Foote, another hymnologist, declares that Dr. Benson's book, *The English Hymn,* "has no rival as a mine of accurate information about the development and use of English and American hymns."

Benson encouraged his musical friends to compose tunes for his many hymns. Emily Swan Perkins composed the tune "Laufer" for this hymn. She was a person of great ability and graciousness and composed many beautiful tunes, fifty-four of which were included in a book privately printed. With Carl F. Price she founded The Hymn Society of America, which has grown from an intimate little fellowship of authors and composers to a national society with nearly two thousand members. Its membership is open to all students and lovers of hymns.

This hymn is distinctive in the boldness of its thought, the challenge of its spirit, and the beauty of its poetic expression. It is hoped that with this hauntingly beautiful and very singable tune this hymn may help many to discover the glory of life's common way and to make that road the way of brotherhood.

"The light of God is falling
Upon life's common way;
The Master's voice still calling,
'Come, walk with me today;'
No duty can seem lowly
To him who lives with Thee,
And all of life grows holy,
O Christ of Galilee!"

Dr. Watters is minister of the Washington Square Methodist Church, New York City.

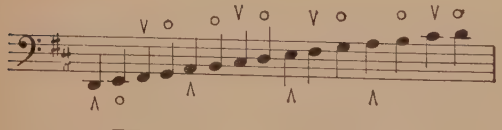
Organ Technic: Pedaling

by Everett J. Hilty

Bearing in mind last month's preliminary discussion, let us apply the principle learned to specific music. Turn to "Adagio Cantabile" by Tartini on page 20 of *A Book of Classical Airs* (Barnes; G. Schirmer. $1.50). The pedaling in this composition should be non-legato, sounding somewhat like martelé bowing in the celli and double bass section of an orchestra. The bow is drawn firmly across the string, a separate bow for each note. In no case should the notes sound short and staccato. In measure 1, the left toe plays the lower two *g*'s; the right toe, the upper *g*'s and *a*'s. The distance from *g* to *a* (right toe) is a whole step, and the toe simply "skates" to its neighbor. In the meantime, the left toe has remained silently on *g*. On the fourth beat of the measure, it skates silently and swiftly to *d*, the interval of a fifth. In the second measure, the right toe skates back to *g*. By keeping the feet touching the pedalboard and skating to the next note to be played, the interval traversed by the same foot is memorized.

Two other examples: "Herzliebster Jesu" from Brahms' *11 Chorale Preludes* (page 11, Mercury. $3.00), measures 1 and 2. Keeping the feet touching, the right toe next plays *g*, one step higher; the left toe plays *c*-sharp, one step higher, etc. In Oldroyd's *Three Liturgical Preludes* (Oxford University Press. $1.75), number II, page 4, the right toe remains silently touching *b* after playing it, even though it has to wait three measures to play the next note *d* (a skip of a third). The left toe then waits four measures before skating up to play *g* (also an interval of a third). *Keep the feet touching the pedalboard!*

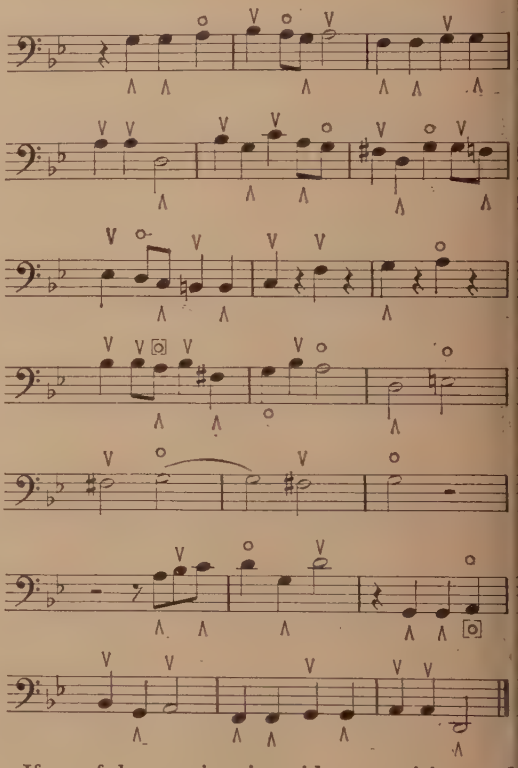
The heel is used most effectively when it plays a white note preceding or following a black note played by the toe of the same foot. Too much white to white—heel and toe of the same foot—is awkward and unnecessary. For example, play the D major scale as follows: (O=Heel; V=Toe. Above=Right Foot; Below=Left Foot).



Mr. Hilty is professor of Organ and Church Music at the University of Colorado.

Therefore, our second principle in pedaling is as follows: *Adjacent black and white notes are usually played by the same foot. When more than two white notes are played in succession, use alternate feet, usually toes.*

In "To Thee Alone, Lord Jesus Christ" by J. C. Bach (page 5, *Eleven Choral Preludes*. Liturgical Music Press. $1.00), use alternate toes entirely to obtain convincing rhythmic precision. Following is a suggested pedaling for "From God Shall Naught Divide Me" (page 11).



If careful attention is paid to precision and comfort in working out pedalings, writing them in before attempting to learn a composition, much valuable practice time will be saved. Sometimes, a first draft pedaling may not work at all. Do not hesitate to experiment and change. Do not slavishly follow an editor's pedaling. Make changes carefully and thoughtfully, keeping in mind the principles suggested. Always remember the final tempo of the composition, as this will affect fingerings and pedalings used.

Play Hymns with UNDERSTANDING

by Lawrence Allen

To be an effective pianist in either church or church school, one should learn to play hymns with understanding. A thorough acquaintance with text, as well as with characteristics of the tune and its harmonization should be cultivated to interpret hymns correctly. Specifically, this means:

KNOW THE TEXT THOROUGHLY. The pianist should prepare for playing hymns by studying the text in advance until he has mastered the spirit and content of its message. Read the text aloud to discover important words that should be stressed and adjoining phrases that should be sung in one breath to preserve the meaning of the words. Actual memorization is helpful.

The pianist should develop a sensitive appreciation for the poetic, didactic, and theological values of good hymns and thus fortify himself to defend the best and discourage that which is less than the best. He should come to a thorough understanding of the concepts expressed and implied in the text, veiled though they sometimes be by figures of speech. When such figures of speech are no longer meaningful, they may be just cause for omitting the hymn.

Extreme care should be exercised whenever it is necessary to omit one or more stanzas of a hymn. Often this is done carelessly and with disastrous results to the sense of the text.

KNOW THE MUSIC THOROUGHLY. A pianist should study the tune from a purely musical standpoint. He should note the contours of its melodic line, the range, tessitura, and rhythm, and should sing through it himself to ascertain unusual difficulties. He should analyze the harmonization and determine whether it is anemic or strong. A good clue to the merits of a given harmonization is the movement of the bass line. If it moves frequently as in "A Mighty Fortress" (*The Methodist Hymnal,* No. 67), the harmonization is usually rich and strong. If it remains static as in "Take Time to Be Holy" (No. 251), the harmonization is weak and musically inferior.

Examine the music for its rhythmic characteristics. Repeated patterns of dotted eighth and sixteenth notes usually denote a jazzy, undignified tune which calls attention to itself. Tunes which utilize the barber-shop technic of "echo" (*Sweet Adeline*), as in the refrain of No. 253, do not usually measure up to high musical standards. Stately, reverent tunes boast rhythmic patterns that do not call attention to themselves but serve to undergird the text with solid but subtle stability.

RELATE TEXT AND TUNE. Study the relationship of words to music. Do accented syllables of the text fall on strong pulses of the music? Are unimportant syllables of the text set to notes of shorter value than important ones? Does the end of the musical phrase coincide with the end of the word phrase? Or do these contradict each other as in Hymn No. 70, where the music comes to a definite cadence in the middle of the word-phrase: "He makes me down to lie in pastures green"? The answers to these questions will help determine whether the music and text are well mated and will guide in the selection of hymns as well as in their interpretation.

Text helps determine tempo! Most hymnals offer no guidance as to the tempo of a hymn except by the text. A final choice of tempo will depend on several factors: acoustics, size of the singing group, length of word phrase, and general character of the tune. Perhaps most important of these is the length of word phrase. For in order to sing with understanding, the message of the text should not be distorted by a tempo which is too fast or too slow. When the word phrase is long and carries through two musical phrases, extreme care should be taken to preserve the sense of the text by playing at a sufficiently brisk speed. Exceptions to this principle are the German chorale tunes, in which musical cadences sometimes take priority over word phrases.

The pianist should know the tune so well that he can concentrate on the text when he plays. A symphony conductor learns to read a full score of twenty or more staves. Is it asking too much for a pianist to learn to read two staves and one line of the text? Some pianists find it helpful to sing the hymn as they play, and this practice has many advantages. It assures the congregation of sufficient breathing time between phrases and stanzas; it helps the pianist interpret the music according to the spirit and meaning of the text; and it helps him become aware of the vocal problems of the tune.

(*Continued on page 28*)

THE SINGING VOICE

by Austin C. Lovelace

Sooner or later every choir director must face the necessity for doing something about the way his choir members sing. Few choirs have many singers with extensive voice training, so the director must be prepared to give basic help to his group. While many vocal problems can be solved only by private lessons, there are certain basic principles which are helpful to the choir as a whole.

The first and basic approach must be through breathing and breath support. There is little wisdom in discussing the diaphragm and all of the muscles used in singing, for terminology is not synonymous with understanding and correct usage. The fastest way to get across the idea of breathing correctly is to have the singers put their hands on their ribs at the side and to gasp suddenly as if they had been startled or surprised. The effect is that of having the ribs jump out at the bottom of the rib cage. The hands should then be placed so that the singers can feel the ribs moving all the way around to the backbone. The upper part of the chest should not move—no pouter pigeons are allowed! "Ribs out at the bottom" is the rule. After the motion is felt, the singers should be encouraged to breathe slowly, pulling out the ribs in the same fashion without any sense of discomfort or tension. The mental picture might be used of an inverted buttertub or lampshade.

Once the ribs are out they should stay out; this can be done by bringing the stomach muscles slightly in and up to keep the expanded feeling. As air is expelled in singing, the stomach muscles come in and up while the ribs stay out. This can be practiced by singing the repeated sound *baht* rapidly at first and then more slowly, using a comfortable middle register for all singers (around *f* to *a*-flat or *b*-flat). The *b* gets the sound under way with a sharp attack, the *ah* vowel keeps the throat open and free, and the *t* becomes the explosive bounce which gets rid of stale air and allows the ribs to pop back into position, ready for the next sound. The ribs should not be allowed to collapse at the ends of phrases but should prepare for the next phrase immediately. After the sensation of correct breathing has been secured, have the choir count slowly on one breath to ten, then fifteen, and twenty—listening for even tone, precise consonants, and steady support.

It will be noted that the singer does not consciously breathe; when the ribs are pulled out, the lung space becomes a vacuum into which air rushes. To allow maximum freedom for the inrushing air, the throat and nostrils should be open to permit breathing. A correct breath goes far toward creating free, vital tone.

But breathing is more than taking in air. Every singer should breathe in the vowel sound which is to be produced. If the opening word of a song is "Father," the singer should shape the mouth into an *ah* position so that the first vowel position is in readiness. If the *ah* is breathed in correctly, it will come out correctly in singing.

The singer should also breathe in the opening pitch to go with the first vowel sound. This may sound impossible, but through the magic of the mind the muscles are set to produce the correct pitch. More pressure is required to sing a high note than a low note, and the singer should mentally think the correct pitch as he breathes. Volume should also be combined with the breath, vowel, and pitch. Have the choir breathe in the word "Father" as if it were a cry, sung *forte*. Then have them sing the same word as if it were a prayer, sung *piano*. The manner of breathing will be different in each case. Everything is done simultaneously.

Also breathed in should be the tempo. Good attack and release is related to the breath, and the conductor's duty is to give the preparatory beat in the exact tempo of the piece. A fast, vigorous upbeat should be followed by the singers with a fast, vigorous breath which gets everyone off to the same start at the same tempo. Sluggish breathing on the part of any singer is disastrous to a good attack. Likewise, the breath should be sustained at the conclusion of a piece without relaxation of energy or thought. Then, when the release is given, the singers feel the release as a part of rhythmic breathing. A rhythmic release is merely a rhythmic attack in reverse.

A singer must breathe in more than a note or a vowel; he must breathe in a complete phrase. This calls for attention to the length of the phrase—its shape, its patterns, and its tessitura.

(*Continued on page 28*)

Dr. Lovelace is minister of music at First Methodist Church, Evanston, Illinois, and associate professor of Church Music at the Garrett Biblical Institute.

The "Extras" in Rehearsal

by William K. Burns

A good director of youth choirs uses a great variety of techniques in conducting rehearsals. In addition, there are certain so-called "extras" which will give added interest. These musical extras are valid when they are incorporated into a rehearsal plan as an integral part of your program, but *not* when used as novelties!

Choir is a church-related activity! Begin each rehearsal with the Doxology, a brief prayer, or the singing of a choristers' prayer. You will set the mood for your rehearsal from the minute you begin.

Use some of your young people who play instruments to assist the choir in certain anthems. A flute, recorder, or clarinet obligato or trumpet interlude add interest to an anthem. If you have enough good players, try a brass quartet or a recorder ensemble for Christmas or Easter.[1] Be selective in choosing instrumentalists, and rehearse them thoroughly with and without the choir. The addition of a group of bell-ringers will often serve to whet the appetite of boys whose interest falters because of changing voice problems.

One of the most productive "extras" is that of encouraging your youth to write hymns and/or hymn tunes. The enthusiasm to write is considerably heightened when you have them sing and constructively criticize their works. It would be well to begin this program with a study of the meter of hymns in *The Methodist Hymnal*. Young people are fascinated by "the number of bumps in a line." The understanding of meter is then extended to produce actual hymns and tunes. It is usually advisable to begin with a familiar tune; for example, "Old 100th"; and after checking the rhyme-scheme, write a hymn to the same meter. You may wish to suggest a theme, such as a grace or a morning or evening prayer. To write a tune is more difficult, but if you suggest the limits of voice range and begin with a well-known hymn, the results can amaze you. If you can give some kind of public recognition for those judged best, it will serve as added inducement.

Physical refreshment for youth choirs must be of a different type than for children's groups. Many directors take their choristers to a special musical program in the vicinity. Some choirs earn their own money to finance such trips. It is good to have at least one "fun" activity for your choir during the year. This gives the young people an opportunity to see and know you as a person as well as a choir director.

Many study projects will find their way into your program. These will be effective when they are used for a definite period of time at each rehearsal and related to choir and church. One example is a study of the hymns, prayers, and collects used in the regular curriculum of the church school department. Few teachers have time to emphasize sufficiently the music indicated here. Obtain copies of the literature for your age group and teach these materials to your choir.

Every youth choir should spend some time studying the tools of worship. The *Book of Worship*[2] is one extremely valuable resource for such a study. It is the obligation of the choirmaster to see that choristers memorize all of the liturgical material sung in their church services. Introits, calls to worship, the Gloria Patri, Doxology, offertory sentences, and the communion ritual settings are but a few.

Each symbol found in your church will suggest one or more songs which young people know or can learn. For example, a symbol of the hand of God or the all-seeing eye of God might suggest the hymn "The God of Abraham Praise." In our church a magnificent set of stained-glass windows has proved to be one of our richest source books. A valuable guide to understanding the symbolism in our church is *Symbolism in Liturgical Art*.[3]

Listening to recordings of fine choral music can also be a worthwhile rehearsal experience. Such records as *Great Sacred Choruses*[4] by the Robert Shaw Chorale and *Music for Worship*[5] can be of great educational and inspirational value.

Just as the shadings of volume, ritards, and accelerandos give life to a piece of music, so the "extras" give meaning to a well-planned and well-conducted rehearsal.

[1] See November MUSIC MINISTRY: "The New-Old Recorder Returns to the Church."

[2] The Methodist Publishing House. $1.50.
[3] Appleton, Bridges; Charles Scribner's Sons. $3.50.
[4] R.C.A. Victor LM 1117. $4.98.
[5] The Methodist Publishing House (2-12" L.P's). $5.95.

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Music for Juniors

by Muriel Alford

Explore the Hymnal

GENERAL PURPOSE: To help juniors become familiar with the great hymns from our Christian heritage; to lead them as they grow in their appreciation for these hymns as a source of inspiration and guidance for Christian living.

Let All the World in Every Corner Sing
The Methodist Hymnal, No. 8; *The Whole World Singing,* No. 12; *Closely Graded Course VI—2.*

This hymn exemplifies the concern of Christians that all peoples should know and love God.

George Herbert, English minister of the early seventeenth century, was a brilliant and scholarly man. He entered Cambridge University at fifteen years of age, where he distinguished himself in languages and music and was honored by being chosen "University Orator." After becoming an Anglican clergyman, Herbert served a humble parish church in Bemerton, England, where he was greatly loved and admired by the people. He had been at Bemerton only four years when he died just a few weeks before his thirty-ninth birthday.

Herbert's writings were read to John and Charles Wesley by their mother, Susannah. When the Wesleys began publishing hymnals, they included many of Herbert's poems.

"Let all the World in Every Corner Sing" was written as an antiphon and may be sung alternately by two groups of singers. One group may sing the phrase, "Let all the world in every corner sing, 'My God and King,' " at the beginning and end of each stanza; the other group may sing the four middle phrases.

The tune, "All the World," was written especially for this hymn text in 1930 by the late Dr. Robert Guy McCutchan, editor of *The Methodist Hymnal.* He used the pen name, John Porter.

This hymn is a fine example of a perfect "wedding" of text and tune, and juniors love to sing it.

In Christ There Is No East or West
The Methodist Hymnal, No. 507; *Singing Worship,* No. 132.

This hymn of universal faith in Christ is from John Oxenham's first poetry collection, *Bees in Amber,*[1] written in 1908. Although a successful, well-educated businessman, Oxenham turned to the literary field; and by the time of his death in 1941 he had written forty-two novels and twenty-five volumes of poetry and prose. English by birth, he traveled extensively and for a time was a resident of the United States.

The ideal of a world which is "one great fellowship of love" appeals to junior boys and girls, and through singing this hymn they will better understand the purpose of missions.

Your juniors may be intrigued by the tune name, "St. Peter." The composer, Alexander R. Reinagle, was organist at St. Peter's-in-the-East, a church in Oxford, England, when he composed the tune. The letters, "C.M.," after the tune name stand for "Common Meter." You may wish to ask your juniors to turn to the Metrical Index of Tunes, page 682 in *The Methodist Hymnal,* where they will discover that a large number of tunes are written in common meter (8.6.8.6.). In this meter there are four lines in the poem, with eight syllables in the first and third lines and six syllables in the second and fourth.

As interest in the hymnal is stimulated, the

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[1] Fleming H. Revell (1959). $2.00.

juniors will be eager for more study about the various parts of the book. They will become curious about the long lists in the back—the indexes. These are keys to open the treasure-chest which is our hymnal, and this rich source of Christian beliefs set to music will become integral to the spiritual growth of juniors.

The "handbook" to *The Methodist Hymnal, Our Hymnody*[1] by Robert G. McCutchan, is a rich sourcebook for anyone interested in hymnology. Another excellent volume is Albert Edward Bailey's *The Gospel in Hymns.*[2]

Looking into the New Year

Personal preparation through prayer and meditation, asking for God's strength and guidance; through background reading of the Bible, *Child Guidance in Christian Living*, children's choir books, and other inspirational materials.

Plan ahead by choosing hymns and anthems well in advance; by using a topical index for filing anthems, pictures, hymn stories, etc., to make them quickly accessible (useful listings: Christmas, Easter, Palm Sunday, Lent, Brotherhood, Missions, Thanksgiving, General).

Prepare for current use by learning and analyzing hymns and anthems; gathering necessary materials, such as pictures, hymn stories, objects for browsing table and interest center.

Administer by using lesson plans and striving for variety in method of presentation; by making your time with the juniors a creative and rewarding experience with spiritual growth for all.

Evaluate by noting strong and weak points of each rehearsal and of each worship experience in which the juniors participate; by encouraging thoughtful comments from parents and teachers.

Plan again by making long-range plans following each festival season (for example, a folder marked "Christmas 1960" will be helpful in collecting ideas, suggestions, and anthems for next year's use).

Anthems

Adoration[3]

This ancient Hebrew melody with its fine text by Dr. John J. Moment makes a worthy anthem for either the missions emphasis in January or the brotherhood theme for February. The text forms a litany of praise, and the hymn-anthem might be used in a number of ways. The words, "Holy, holy," could be sung by an antiphonal group or by a soloist. The verse sections might be sung by the choir with the congregation joining them in "To our God all glory be."

Dr. Charlotte Lockwood Garden, organist-director of Crescent Avenue Presbyterian Church in Plainfield, New Jersey, has written an SATB arrangement which can be used effectively as a combined choirs anthem.[4]

Good News[5]

Appropriate to the mission emphasis on Africa is this Liberian folk tune, which will be an interesting and educational study song for the juniors. It illustrates how local African customs have been adapted for Christian use.

Your juniors will enjoy "finger tapping" the rhythmic accompaniment in imitation of the natives' use of drums and rattles. This informal "question and answer" song may be used in a School of Missions program, a January Family Church Night, or a junior department session.

Schweitzer[6]

Studying about Dr. Albert Schweitzer and his hospital at Lambarene, French Equatorial Africa, may be a supplement to the juniors' mission emphasis. The use of this song and the color filmstrip, *Albert Schweitzer,*[7] will provide an informative and enjoyable session.

Prayer in Winter[8]

The text by Anna H. Yost and the music by Alice Jordan provide a lovely unison anthem which expresses appreciation for God's world in winter. The word pictures created by the colorful text will appeal to juniors, especially those living in areas which have winter snows. The anthem closes with a sincere prayer of thanks for the birth of the Christ child.

Suggested for February

(Theme: BROTHERHOOD)

Mueller (arr.): "The God of Abraham Praise," SA, Carl Fischer, No. CM 6303. $0.20.

The Krones (arr.): "These Things Shall Be," two-part, Kjos, No. 4221. $0.20.

Suggested for Lent

Curry (ed): *Anthems for the Junior Choir,* Book 2, Westminster Press. $1.10.

page 50, "Legend" by Tschaikovsky, unison.

page 44, "Hosanna to the Son of David" by Curry, unison (Palm Sunday).

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[1] Abingdon. $4.50.
[2] Charles Scribner's Sons. $6.75.
[3] Augsburg. (See Dec. MUSIC SUPPLEMENT.) $0.18.
[4] "All Thy Works Praise Thee," H. W. Gray, No. 1067. $0.22.
[5] Thomas: *The Whole World Singing* (page 111), Friendship Press. $1.95.
[6] Marshall: *We Sing to Learn* (page 30), Carl Fischer. $0.75.
[7] SVE No. A-793-3. 35mm, color, 50 frames. Sale with script $6.00; sale with record $9.00.
[8] Jordan; B. F. Wood. (See MUSIC SUPPLEMENT.)

Music for Primaries

by Madeline D. Ingram

Suggested for February

Hymns for Primary Worship, Westminster. $1.50.
Songs for Early Childhood, Westminster. $1.75.
The Whole World Singing by Thomas, Friendship Press. $1.95.
We Go to Church by Marshall and Montgomery, Carl Fischer. $0.75.

Suggested for This Month

All the Children of the World by Helen Doss, Abingdon. $1.50.
The Whole World Singing by Thomas, Friendship Press. $1.95.
Here's How and When by Keiser, Friendship Press. $1.95.
Children's Games from Many Lands by Millen, Friendship Press. $1.95.
Hymns for Primary Worship, Westminster. $1.50.
God's Wonderful World, A Signet Key Book. $0.50.
Closely Graded Course III, part 2.

Activities for This Month

Learning songs about Africa • Learning African games • Making shadow boxes, scenes, wall friezes • Making drums • Collecting pictures of Africa and its people • Collecting winter-time scenes.

Because we sang carols from many nations during the Christmas season, we undoubtedly aroused the children's interest in boys and girls of other lands. It seems appropriate in this post-Christmas period to give attention to learning songs and games that will help create a bond of fellowship with children around the world.

The little book *All the Children of the World* by Helen Doss is a carefully and thoughtfully-planned story that makes a splendid beginning for our study. Primary children love to hear stories over and over again, and the more this story is heard the better. In connection with this story we can teach the song "God's World" found on page 57 in *The Whole World Singing.*

It is difficult for young children to distinguish quickly between physical and racial characteristics—and isn't this a wonderful thing?—so it would seem wise to concentrate on one "foreign" race at a time. Since Africa is to receive attention and study by the older groups, it would seem a propitious time for primaries to study it, too.

Many magazines have carried scenes of Africa, and these can help to show that God has made beauty in *all* of his world. *World Outlook* in May, 1959 was devoted entirely to Africa and had excellent photographs. *Holiday* magazine for April, 1959 carried many fine African scenes in color. *Look* magazine, June 23, 1959, contained more pictures that may be used, and the *National Geographic* is an excellent source of beautiful illustrations. A word of warning must be given—no picture should be shown to children depicting Africans clothed in garb that is amusing or embarrassing, nor should they be shown Africans engaging in tribal customs that are difficult to understand.

Creative Activities

With a little encouragement children will be interested in making an African scene for a table or box. The illustrations just mentioned will give them ideas for making a farm community with grass-thatched houses, trees, shrubbery, and fences. Cardboard boxes may also be used as frames for African scenes. The making of doll figures might be considered. Clothes-pin dolls, clay figures or papier-mâché figures are possible but not easy for primaries unless they have help. A composite frieze for the room will be fun to make and can be added to for a long time.

Games

As we study Africa, it will be educational to learn some of the games played by African children. In the book *Here's How and When* by Armilda B. Keiser, the game "Ta Mbele" (pronounced Tom Bailey) is found on page two. It is also found in *Closely Graded Course III, part 2.* This game may be played in two ways, both helpful in establishing rhythmic unity in the group.

Since strong rhythms prevail in African music, most of their games are accompanied by clapping, drum beating, a sing-song chant or foot

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stamping. These activities, with their required precision, make a valuable contribution to the musical growth of children. Increased interest in precussive sounds will stimulate the child to make his own drums and this will open up a whole fascinating field as he experiments with materials and sounds.

Children's Games from Many Lands by Nina Millen has a fine selection of games from Africa, classified for use with appropriate age groups.

Songs

So that our interest in African people may grow into a concern for them as God's children, we will want to learn some songs that emphasize the desirability of the brotherhood of all children around the world. Reverend William Grime has excellently recorded the feeling of unity which all children may have as they worship one Father in his "Children Who Live Across the Sea" (No. 112, *Hymns for Primary Worship*). Another song of friendliness for children "across the waters blue" is found in "I Want to Send a Friendly Song," No. 146. "Round the World," page 44 in *The Whole World Singing*, carries the same idea. "Before

Dinner," page 26, is limited in singing possibilities only by the imagination of the leader. The repeated "ya, ya" provide excellent opportunity for drumbeats or hand-clapping. The song may be sung antiphonally with one group singing and possibly acting out the solo portion of each line, the full group singing and beating "ya, ya" at the end of each solo. This is a great favorite with young children. A similar one is "The Magic Tom-Tom," page 51. In this, when the children are proficient enough, there is opportunity for two sets of beats going on simultaneously, one group stamping or clapping the first and third pulses in each measure while the other group beats the rhythm of the melody.

Swaying rhythm rather than stamping and clapping can be used while singing "Congo Lullaby," page 63. Since the imitation of sounds is quite easy for children, they may learn to sing this in the native language if they are taught only a small portion at a time.

If a proper background of explanation is made, children will enjoy "Seeds We Bring," page 30. The vocal drop of a seventh in the last phrase of the children's part is not easy and will need concentrated work. This song offers possibilities of word changes for the leader as the children consider other things for which blessings could be asked.

As a variation from the study of African people and customs, we may want to take advantage of the snowy season by teaching winter-time songs. If they will be sung for only a short time, they should not be songs that require a long learning period. *God's Wonderful World* provides a number of short, easy songs, many having suggestions for action. Children should be encouraged to develop their own actions, for their ideas are often much better than those of grown-ups! The following easy songs from *God's Wonderful World* may be introduced informally: "Snowman O!" page 24 and "Climbing and Sliding" page 104.

Because nature plays tricks on us and we suddenly find that snow or rain has replaced the sun, it is hard to be prepared always with appropriate songs at the moment they are needed. A card index file—always within easy reach—is an invaluable asset. There are many ways of listing materials. Such headings as *sunshine, rain, birds, flowers, homes, family,* and *friends* are but a few.

What?

Mims Thornburgh Workman

What is this that God is trying so hard
To say to me through the universe's
Infinitely varied degrees of dynamics?
Sometimes *fortissimo,* as in the storm's roar?
Sometimes *forte,* as in gay winds that tousle the
responding summer trees' leaves?
Sometimes *pianissimo,* as in the dead of night?
Sometimes *piano* in the silence of dawn or dusk?
And even sometimes at busy noon, with a little
Two-beat rest between the silences?
Or between the noises?
Or between a silence and a noise?
Or between nothing and nothing?

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Reviews

(Continued from page 16)

Three sections comprise the book: Fundamental Techniques of Singing; Advanced Techniques for the Soloist; Expressive Conducting. All major problems dealing with basic vocal production are given adequate treatment. Advanced singers will derive a great deal of help from the carefully explained material in their particular section. The choral conductor has a good outline of his art in the concluding chapters. Pertinent musical illustrations within each chapter plus fine anthem and solo listings cap this really significant volume. Careful cross-indexing of subjects and illustrations with the addition of music publishers' stock numbers and addresses would have improved the usefulness of this otherwise fine addition to a musician's library.

Organ Registration in Theory and Practice by E. Harold Geer
J. Fischer and Brother $6.00

A comprehensive and scholarly treatise on organ registration including a detailed analysis of organ tone. Dr. Greer skillfully relates this analysis to acoustics and audibility, as well as to the materials of organ literature. Scientific and artistic approaches to registration are intelligently fused in this book. A *must* for every conscientious organist's library.

ORGAN MUSIC

Invocation by Richard Ross
H. W. Gray $0.75

A devotional "gem" published posthumously. Moderately difficult. Most appropriate for the penitential season.

Meditation on "Pange Lingua" by David H. Williams
H. W. Gray $0.75

A quiet, reverent atmosphere appropriate for Holy Week is created by this setting of the familiar plainsong melody. Short, easy.

Litany by Myron Roberts
H. W. Gray $0.75

Block harmony, moderately dissonant. Builds to a fine climax in the middle section, then returns to opening style and thematic material for conclusion. Not difficult—has very simple pedal part—but needs careful preparation. Is recorded in the album, "Music for Worship" (The Methodist Publishing House, $5.95 [see Nov. MUSIC MINISTRY]). Hammond registration suggested. Suitable for Lent.

The Church Modes, Vols. I and II by Camil Van Hulse
Concordia $3.00 each

"Plainchant . . . a symbol of the universal character of the Christian Church" (from The foreward by Walter Buszin). Based on the eight traditional modes of the medieval Church, these two volumes provide a wealth of inspiring material for worship occasions in contemporary Protestant churches. Mr. Van Hulse has drawn deeply from the well of our musical heritage and offered us a practical library of highly imaginative religious compositions. Ranging from very easy to moderately difficult, the pieces accurately reflect the spirit of the varied texts to which the original "tones" were set. Pertinent notes preface the introduction of each mode.

Singing Methodists of the Cagayan

(Continued from page 4)

an aid to churches which needed other references to follow the correct tunes. The spirit of service in this committee's sharing is a valuable part of the growing awareness of what music can do to help the church.

At the next workshop mimeographed sheets are distributed to delegates. In this way the Ilocano-speaking Methodists are now able to have their own hymns with notes as they learn together. The church can also build its own library of choir music by keeping up with the latest materials produced by the committee.

This revival of music in the Cagayan has encouraged a wider use of hymns in family devotions and brought a general spiritual awareness of the Gospel through music. After hearing a new hymn at the church, the family takes it back to use and live by in daily worship.

From the family to the church and from the church to the family, whether through the youth choir, MYF, or Woman's Society, Methodists in the Cagayan are becoming more and more a "singing fellowship." Their chorus of praise, "It's a good thing to give thanks to the Lord," rings with a note of victory made possible in this new ministry of music.

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notes of note

by Jean S. Watkins

In the last three issues of MUSIC MINISTRY we have looked at the *What, Where,* and *Who* of church music activities in Methodism. Now let's look at *How* some of these activities are organized and promoted. . . .

We start at the multi-pronged top—the Ministry of Music, Division of the Local Church, General Board of Education, working with the Editorial Division, the Methodist Publishing House, and the Commission on Worship. Parallel with this official array is the National Fellowship of Methodist Musicians, a lay movement sponsored by the General Board of Education and recognized by Methodism's "lawbook," the *Discipline,* working through its elected representatives and executive secretary and co-operating with the above agencies. Such co-operation is effected through regular meetings of the Music Council, which includes all Methodist agencies with disciplinary responsibilities related directly to church music. The Music Council, at its September meeting, expressed its great interest in NAFOMM and discussed ways and means of enabling the organization to realize its full potentials.

The national hand of NAFOMM has six fingers, stretching to the six jurisdictions through the elected council representatives. (The ever-working thumb is the individual musician in the local church.) Under the general supervision of the jurisdictional representatives are the conference chairmen, sometimes appointed by the jurisdictional council member or by the conference music committee, sometimes elected by NAFOMM members within the annual conference. Then, increasing in number, are the district chairmen, who are in the best position to determine the needs of music in the local churches. Now we come to the real *How* of the lower level activities.

First, *How* do we find out what is needed? Last year the Oklahoma Conference NAFOMM chairman arranged a meeting of the district directors of music and let them hash out their particular areas of concern. After discussion and study by small groups, a specific program for the promotion of better church music throughout the conference was voted on, point by point, and adopted as an official statement. The Florida Conference sent out a monthly "Program Planner" to be filled out by those responsible for music in the local churches. The Alabama-West Florida Conference contacted all ministers by direct mail questionnaire. In many cases attendants at district and conference workshops contributed their ideas for ensuing meetings. Conference music committees have served as information-gatherers, as have leadership training schools.

Many workshops originate within the district, sponsored by NAFOMM, an individual church, and/or a group of churches and individuals. The best results seem to come from joint planning and co-operation with the conference board of education and the district superintendents. There are usually competent resource leaders available within the district. Contact your conference music committee, your NAFOMM chairman, your executive secretary of Christian education, or write to Dr. Bliss Wiant, P.O. Box 871 in Nashville for suggestions.

After preliminary plans have been made, *How* is the workshop promoted? Direct mailing lists may be obtained by getting names from the individual ministers at district conferences. Some conference boards of education have requested names of music leaders in their annual reports. The West Virginia Conference sent self-addressed post cards (one for each church) to the district superintendents, to be filled out at quarterly conferences and dropped in the nearest mailbox. Conference publications, area offices of Methodist Information, local newspapers, radio spot announcements, posters on church bulletin boards—all have been utilized successfully in publicizing special music events. District directors of leadership training have also distributed information effectively.

These are just a few of the "Hows." Use your own creative thinking to plan a music workshop in YOUR district in 1960.

A look ahead at the national scene . . . Austin C. Lovelace is chairman of the NAFOMM hymn-tune survey committee, authorized at the conference in Dallas at the request of the Commission on Worship. Other members of the committee are Alfred B. Haas, J. Edward Moyer, and Fred D. Gealy. Their areas of study will include frequency of use, ease, harmonizations, hymn and tune matching, alternate tunes, and other related items.

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. . . A New Song

(*Continued from page 11*)

tive that they should, the art works depicting it must be faithful. Music which sets texts describing such scenes cannot be anything but disturbing. On the other hand, there has never been a love more tender than the love of Christ for a faithless humanity. What bland succession of saccharine sonorities, what sentimental tune could communicate to any Christian the depth and quality of such a love?

All too often, emotional expression and worship are regarded as inimicable. Surely, if Christian faith is necessary to salvation, we can afford to be excited about it. Shallow emotional expressions serve no better than shallow verses to express Christian belief. For this reason, popular music, designed as it is to express superficial human experience, would be inappropriate to worship. But sentiment and deep emotion must not be confused. That which is sentimental must be excluded; that which is deeply moving is essential to the completion of our spiritual being.

To sum up, we can state certain requirements for a good church anthem. The foremost of these is that it should draw the attention of the congregation to the meaning of the words, even to the understanding of each word specifically. The text should be set in a simple syllabic style where rhythmic patterns underscore the semantic shape of text-phrases and communicate clearly each word of the text. Harmonic sonorities and melodic gestures must be sufficiently fresh to arouse the interest of the congregation. They should convey immediately the emotional quality of the text.

A good church anthem must be a demanding emotional experience for the congregation. The music must be as profoundly moving as the lines of Scripture which it sets. It must guide us into the full meaning of Scripture, not distract us from it with unrelated amiable sounds. The "new song" of the Church must be "new" enough to demand effort and attention from the congregation and "song" enough to arouse each listener to "the love of wisdom."

Play Hymns with Understanding

(*Continued from page 19*)

In hymn singing, the text is always of paramount importance, and the function of the tune is to enhance it. The music should never call attention to itself or intrude upon the significance of the words. A great hymn will increase in value when sung to a well-mated tune of genuine merit and when played with sincerity and understanding.

The Singing Voice

(*Continued from page 20*)

Many choir members do not look beyond one or two notes and then find themselves running out of steam before the end of the phrase. The best approach to this problem is to compare it with a spoken sentence; when we are speaking, we think a complete sentence, not one word at a time. In music a phrase is a sentence or a unit of thought. Preparation for the entire phrase is dependent upon the correct breath.

Finally, breathing must also include preparing for the mood of the phrase to be sung. Have the choir practice singing "I love" with tenderness. Then have them sing "I hate" with great harshness. The way in which the breath is taken helps to create the mood with which the words are sung.

Therefore, the important starting point to good singing is good breathing. A singer in one split second breathes in air, a vowel, a pitch, dynamics (or volume), tempo, a complete phrase, and the mood or expressive quality of the text and music. Spirit is defined as "the breath of life; or a kind of breath animating the body." In this light St. Paul's injunction to sing with the spirit and with understanding takes on new dimensions.

Coming in FEBRUARY

Songs of the Soul by the famous composer, John Work, suggests practical ways that Negro spirituals may be used in worship. *A Sacred Calling* by Cecil Lapo discusses the qualifications for a minister of music, and Robert Schilling writes a provocative article entitled *Music vs. Worship?* A Methodist pastor, Philip Whitmer, tells how *Choirs Have Revitalized Our Church;* Catharine Morgan, musicologist at the University of Pennsylvania, enlivens the appreciation of our heritage of *Methodist Folk-Hymnody;* and Clarence Seidenspinner informs us of *Lent and Its Musical Opportunities.*

MUSIC SUPPLEMENT includes two anthems for Lent and two for Palm Sunday:

Behold the Lamb of God—Bouman; *O Taste and See*—Warner; *Blessed Is He That Cometh*—Voris; and *Hosanna*—Gregor-Pfohl.

All are easy anthems and practical for any size choir!